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17. ABSTRACT (MAX. 250 WORDS) Instructional television for fifth grade has been divided into five areas: art, foreign language, music, physical education, and science. A calendar is given to correlate dates and subject matter. A preview of the content of each lesson is made available, and follow-up activities are suggested to reinforce the learning. The structure of the art lessons includes the fundamental principles applicable to line drawing, picture making, design and construction. It is urged that pupils participate only after viewing the lesson. Art lessons include a relief carving, string print, potato cube print, divided space panels. The Spanish lessons introduce some new conversational patterns and include a systematic review of previously learned conversational patterns. The teacher is encouraged to prepare the pupils for the telecast by telling them what type of lesson will be presented. Pronunciation sheets and grammar explanations for teacher use are included. Twenty four lessons, based on familiar everyday experiences, are developed by using the conversational pattern technique. The purpose of the music program is to acquaint young people with the different instruments of the orchestra by explaining the instruments by family: strings, brass, woodwinds, and percussions. Pupils should be encouraged to listen to broadcasts and telecasts of symphony orchestras, to attend concerts, to make music notebooks, and to build a vocabulary list of musical terms. Physical education telecasts are devoted to developing skills in stunts and tumbling, softball, and balance for physical fitness. Instructions are given for both the activity and the theory behind it. The science program stresses the biographical approach to science by demonstrating techniques of great astonomers such as Copernicus, Herschel and Galileo. Simplified constructions for portraying our solar system are included. Trees and marine and pond life are also included in the science instruction.

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instructional television SPRING 1962

FIFTH GRADE

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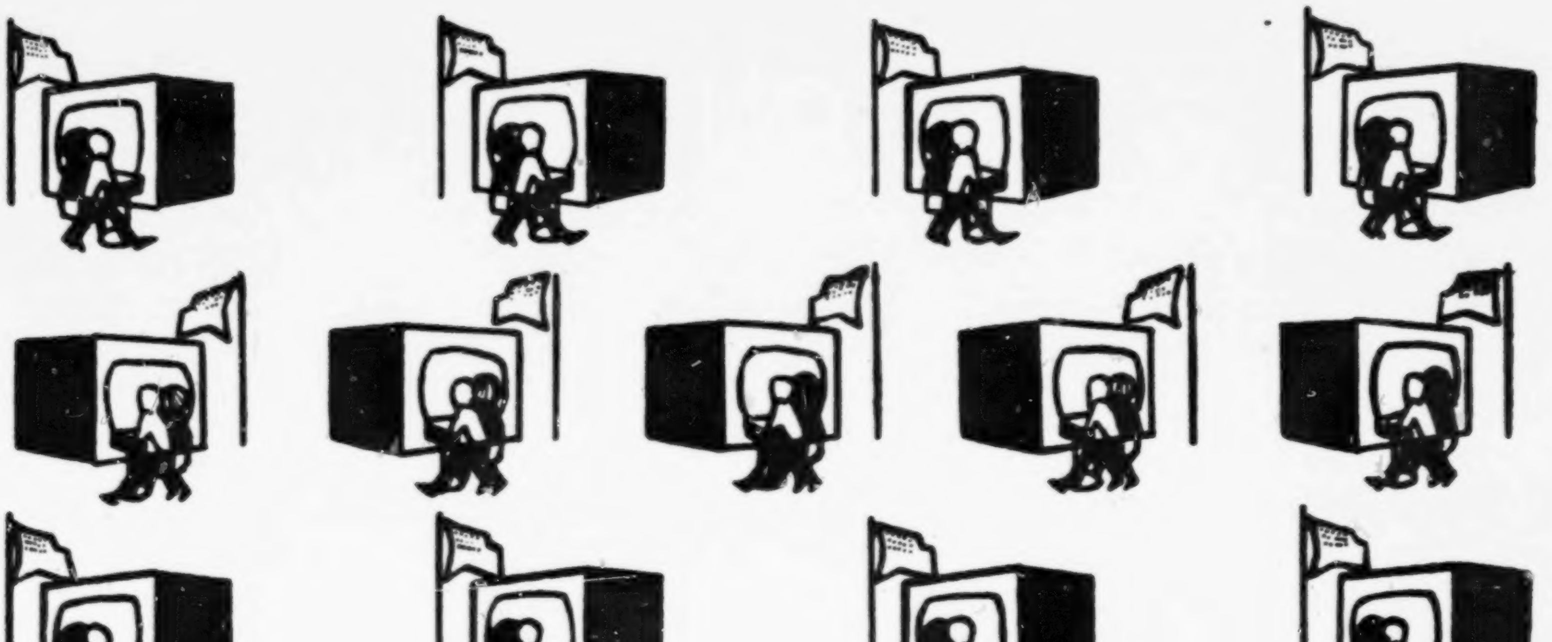

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INSTRUCTIONAL TELEVISION
FOR THE
FIFTH GRADE

A TEACHER GUIDE
SEMESTER II

Prepared by

Art Department

Music Department

Physical Education Department

Department of Upper Grade Curriculum and Instruction

Educational Television Department
Division of Curriculum and Instruction
Milwaukee Public Schools
1962

ACKNOWLEDGMENTS

Sincere appreciation is expressed to those teachers and members of the Superintendent's staff who have conscientiously prepared the materials in this guide. They are:

"ART FOR YOU"
The Art Department

Mr. Alfred Pelikan, Director
Mr. Gordon Borchardt, Supervisor

"FOREIGN LANGUAGE FOR YOU"
The Department of Upper Grade Curriculum and Instruction

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Mr. Anthony Gradisnik, Supervisor of Foreign Languages
Mrs. Irene Senia, Studio Teacher
Miss Silvana Bastianutti, Teacher

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Mrs. Lois Binford, Teacher
Mr. Albert Mangen, Teacher
Miss Martha Pavcek, Teacher

Robert R. Suchy, Director, Educational Television Department

THE TELEVISION STATION

The instructional telecasts produced by the Milwaukee Public Schools are broadcast in cooperation with WMVS-TV transmitting on Channel 10. The station is owned and operated by the Milwaukee Vocational and Adult Schools, and provides broadcast services for a number of agencies throughout the greater Milwaukee area.

In addition to the instructional telecasts at the elementary and secondary levels, the station broadcasts adult and college level telecourses. It is also active in broadcasting general educational programs to both children and adults in the Milwaukee community, some of which are produced for the National Educational Television Network.

Dr. Otto Schlaak, Station Manager
Dr. George A. Parkinson, Director
Milwaukee Vocational and Adult Schools

FOREWORD

The Fifth Grade telecasts have been prepared as one of several instructional telecast series for use by elementary teachers in the Milwaukee Public Schools. These telecasts are intended to provide Milwaukee school children with a rich, well-developed resource for the classroom.

The telecasts are designed to relate to the on-going curriculum and their primary purposes are as follows:

1. To feature introductory motivations which will allow classes freedom of choice to interpret and develop activities in many different directions.
2. To encourage pupils to develop and improve processes of thinking and planning as they participate in classroom activities.
3. To provide pupils with rare and unusual experiences through the medium of television which would be difficult or impossible to do in the classroom.

It is hoped this guide and the resources of television will enable each classroom teacher to fulfill more completely his potentialities as a teacher.

Dwight Teel, Assistant Superintendent, Division of
Curriculum and Instruction

Harold S. Vincent, Superintendent of Schools

TELECAST CALENDAR

FOR THE

FIFTH GRADE

DATE	SUBJECT	LESSON	PAGE
Feb. 12	Foreign Lang.	1	25
13	Physical Ed.	5	95
14	Foreign Lang.	2	26
15	Science	13	118
19	Foreign Lang.	3	28
20	Art	5	3
21	Foreign Lang.	4	30
22	Science	14	118
26	Foreign Lang.	5	32
27	Music	5	89
28	Foreign Lang.	6	33
Mar. 1	Science	15	119
12	Foreign Lang.	7	35
13	Physical Ed.	6	98
14	Foreign Lang.	8	36
15	Science	16	119
19	Foreign Lang.	9	39
20	Art	6	5
21	Foreign Lang.	10	41
22	Science	17	130
26	Foreign Lang.	11	43
27	Music	6	90
28	Foreign Lang.	12	45
29	Science	18	130
Apr. 2	Foreign Lang.	13	47
3	Physical Ed.	7	102
4	Foreign Lang.	14	49
5	Science	19	132
9	Foreign Lang.	15	52
10	Art	7	7
11	Foreign Lang.	16	54
12	Science	20	132
30	Foreign Lang.	17	56
May 1	Music	7	91
2	Foreign Lang.	18	58
3	Science	21	133
7	Foreign Lang.	19	60
8	Physical Ed.	8	105
9	Foreign Lang.	20	62
10	Science	22	133
14	Foreign Lang.	21	65
15	Art	8	9
16	Foreign Lang.	22	67
17	Science	23	136
21	Foreign Lang.	23	70
22	Music	8	91
23	Foreign Lang.	24	73
24	Science	24	136

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TELECAST SCHEDULE

WMVS-TV, Channel 10

2:30 - 2:45 p.m.

Mondays and Wednesdays - Foreign Language

2:25 - 2:45 p.m.

Tuesdays - Art

Music

Physical Education

Thursdays - Science

ART FOR YOU

TO THE TEACHER

In the elementary school at the fifth grade level there is a 160-minute weekly time allotment for instruction in art. The time spent viewing the telecasts should be considered a part of the time allotted for art instruction.

The primary purposes of the telecast series are stated with each specific lesson. There is a special purpose in the over-all sequence of the series. The series' structure includes the fundamental principles applicable to such basic areas as: line drawing, picture making, design and construction.

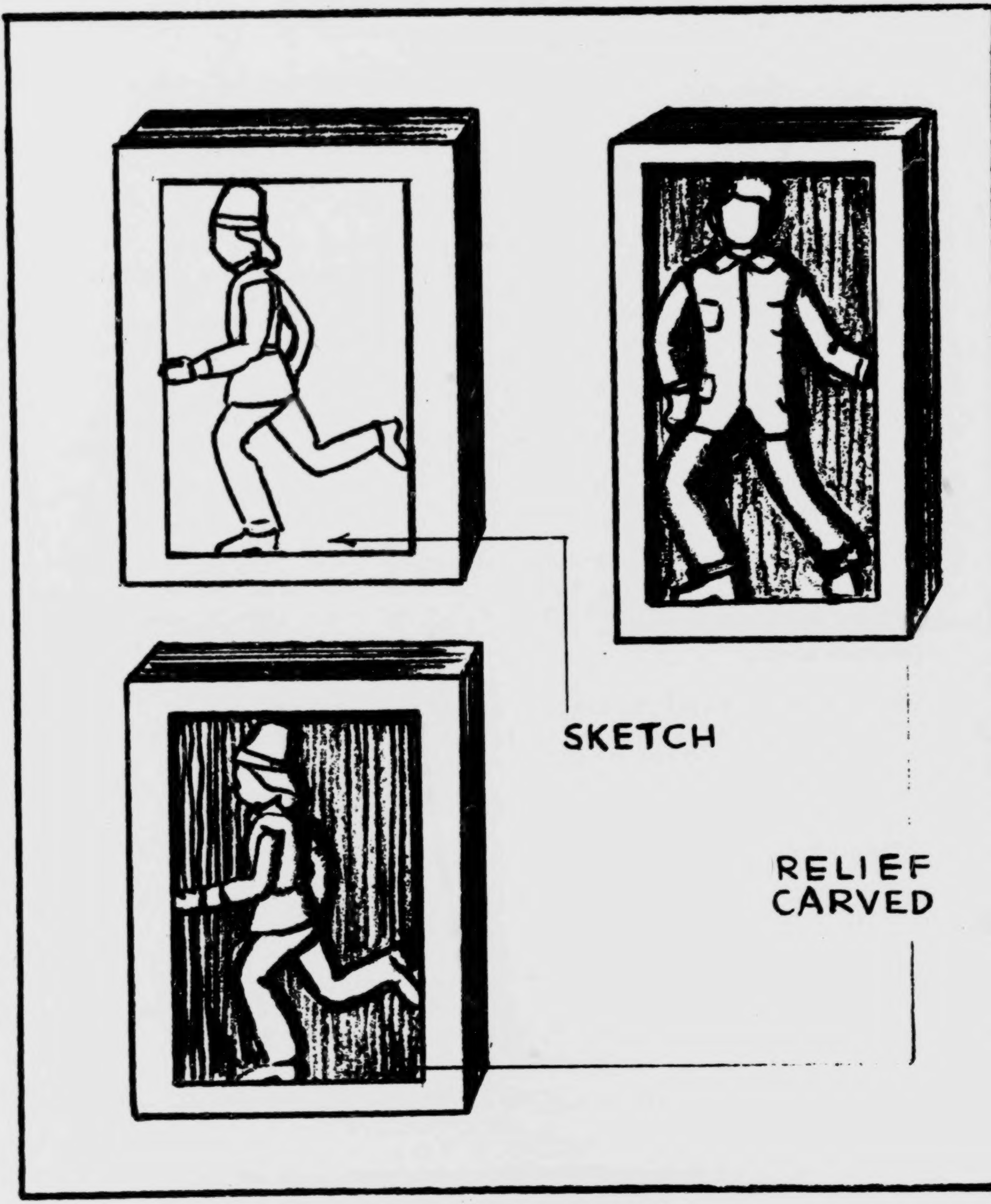
Emphasis upon art principles, however, should not interfere with the main objective: to motivate pupils so they will express themselves through the creation of individual and successful works.

The following recommendations are made for using the lessons in this guide:

> Pupils should view, listen and then participate in the actual work as soon after the telecast as possible. It is highly essential to concentrate on the telecast itself, and in many cases it would be well to take notes on the sequence and processes.
>
> Teachers are advised to anticipate needed materials far enough in advance. The following extras may be ordered through Art Department requisitions:
>
> Plaster of Paris, 4 10# bags, Item No. 3961
> or
> Clay, red, 50 lbs. per class, Item No. 3589-02
>
> Most of the other materials are available through the regular supplies or may be easily obtained from the home.
>
> This manual should be consulted for necessary preparations. These may include reference study, observation, sketching on location, teacher-pupil planning, and the procurement and supply of materials and equipment.
>
> Pupils within the class should be encouraged to do individually creative work.

The classroom teacher is an important, integral part of the telecast art lesson. The teacher is responsible for carrying the ideas presented to a tangible, successful conclusion.

GORDON BORCHARDT, Supervisor,
Art Department


SKETCH
RELIEF CARVED

RELIEF CARVING

PURPOSES

To provide a three-dimensional form which can be developed through the use of several materials. To adapt the human figure to a sculptural use. To recognize the availability of the winter clothed figure in sports action.

PROCESS AND MEDIUM

Relief carving into the shallow block form. The block may be a bar of soap, a plaster block or a clay block.

SUBJECT

The subject suggested is the winter sports figure dressed in heavy clothing. The first contact will be the children themselves who may pose for sketch purposes.

MATERIALS

Large bars of ivory soap, or
Plaster of Paris, or
Clay

Box containers for forming plaster or clay
Assorted tools for carving--nails, pointed sticks, nail files, knives, gauges, and steel pens

PROPOSED SEQUENCE

Choosing the first form of those suggested--bar of soap, plaster of Paris block, clay block.

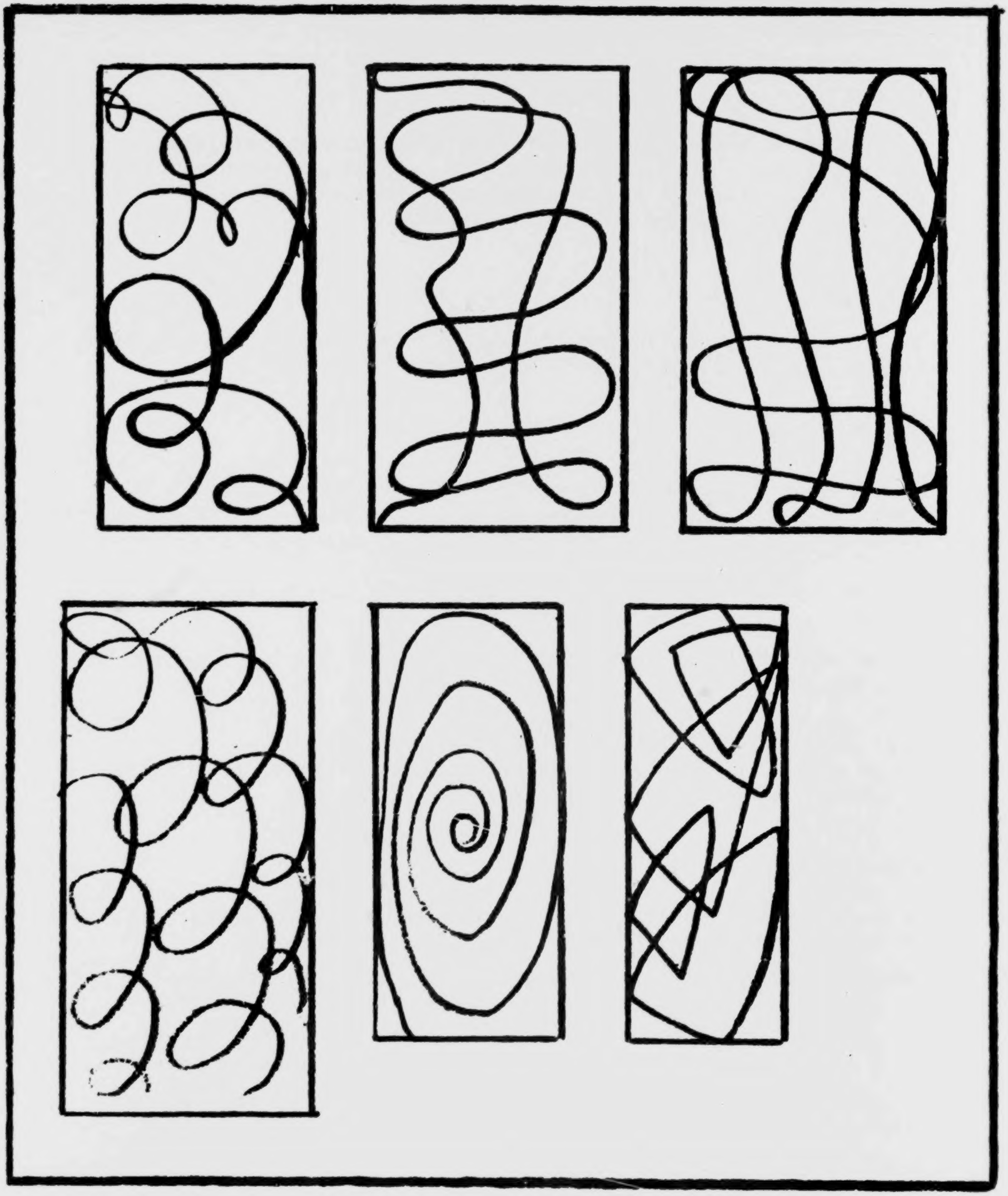
Forming the plaster block by pouring plaster in a ready-made box or a hand made chipboard box approximately 5" x 8" x 1½".

Forming the clay block or slab by rolling out a slab, cutting a 5" x 8" x 1½" piece and allowing it to dry to leather hardness.

Sketching an action figure on a paper the size of the bar or slab.

Tracing figure to the bar or slab.

Incising the form and carving out the background or negative areas.



STRING PRINT

PURPOSES

To provide a design method which involves abstract lines and forms. To introduce a type of print which is relatively new. To familiarize the pupils with some of the basic design principles.

PROCESS AND MEDIUM

This print is an additive type consisting of string built up on a piece of chipboard. The print is repeated in all-over style over a mottled background.

SUBJECT

There is no subject, since the design will consist of abstract string lines and forms.

MATERIALS

Chipboard in long narrow pieces such as 2" x 5", 3" x 7".
String
Adhesive to cement string to cardboard such as household cement, airplane cement, white glue.
Brayers
Inking tile
Casein paint or printer's ink
12" x 18" or 18" x 24" manila or white paper
Sponge pieces
Casein or show card paint
Shellac, if available

PROPOSED SEQUENCE

Practicing with string dropping on paper to obtain interesting divisions, large and small.

Dropping a string design on the chipboard and cementing it in place.

Sealing the print with shellac.

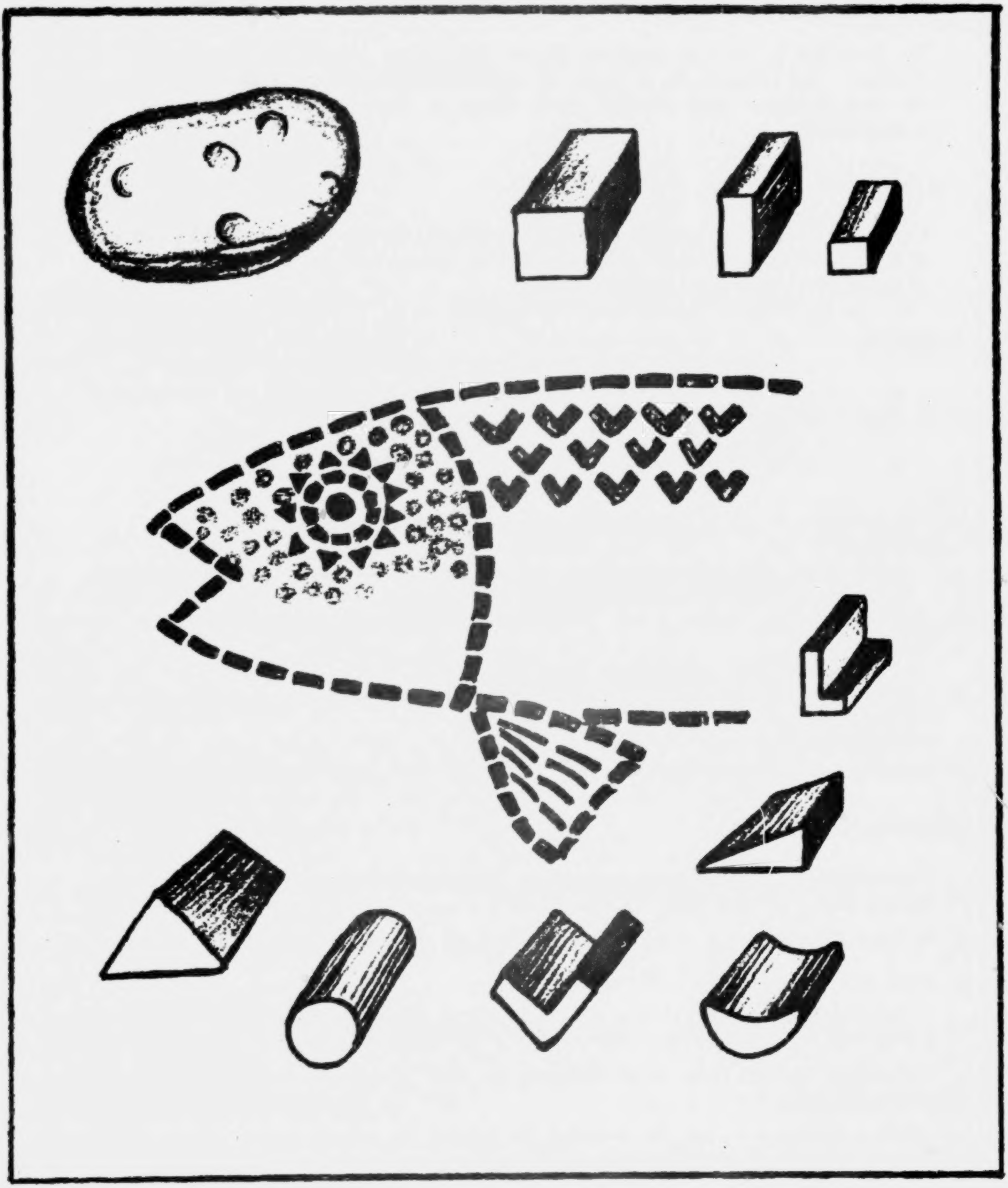
Preparing the decorative and textured background with sponge printing using light values of color on light paper.

Printing the string line design on the prepared paper using a dark color.

NOTE: Practice prints should be tried on cheap paper such as the want ad section of newspaper.

ADDITIONAL ACTIVITY

Time and continued experimenting are needed to produce the best results. There are countless ways in which a design unit may be repeated over a surface.



POTATO CUBE PRINT

PURPOSES

To introduce an inspiring and challenging process which will guarantee a variety of individual outcomes. To present an approach which will couple with themes from the all-over curriculum. To stress the importance of structural knowledge of a category as a basis for meaningful detail and decoration.

MEDIUM

Printing with a potato cube

PREPARATION--SUBJECT MATTER

It will be necessary to select a category as derived from class interest, seasonal topics or class subjects. These may be one of the following single themes: mammals, birds, reptiles, fish, the costumed figure, our homes, plants, etc.

MATERIALS

Potatoes--one for each two pupils
Paring knives
Watercolors
12" x 18" white paper

PROPOSED SEQUENCE

The choice of subject category as suggested above. It must be assumed that the pupils have no knowledge of structure and detail. This can be gained by:

> Observing and sketching from models and specimens as they are available in the classroom, school or museum.
>
> Observing and studying from charts and other pictorial reference.
>
> Information as gained by reading, class discussion and viewing of films.

Sketching of the single object with chalk or single crayon as a preliminary form.

The transfer to another--the final paper--for printing.

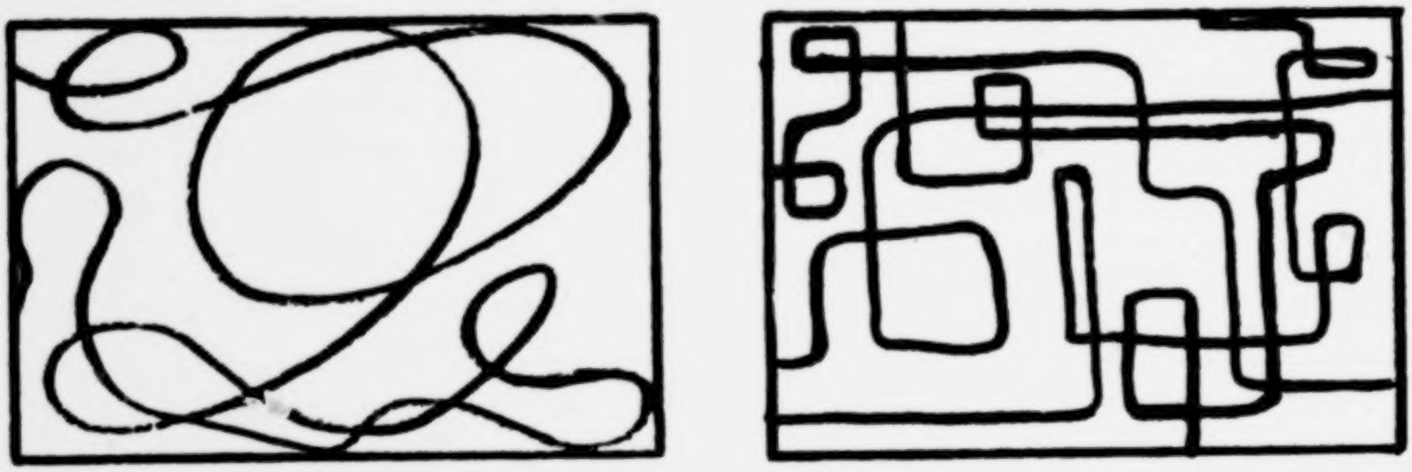
Cutting the ½" potato cube and printing the object outline.

Filling in the inner detail and background.

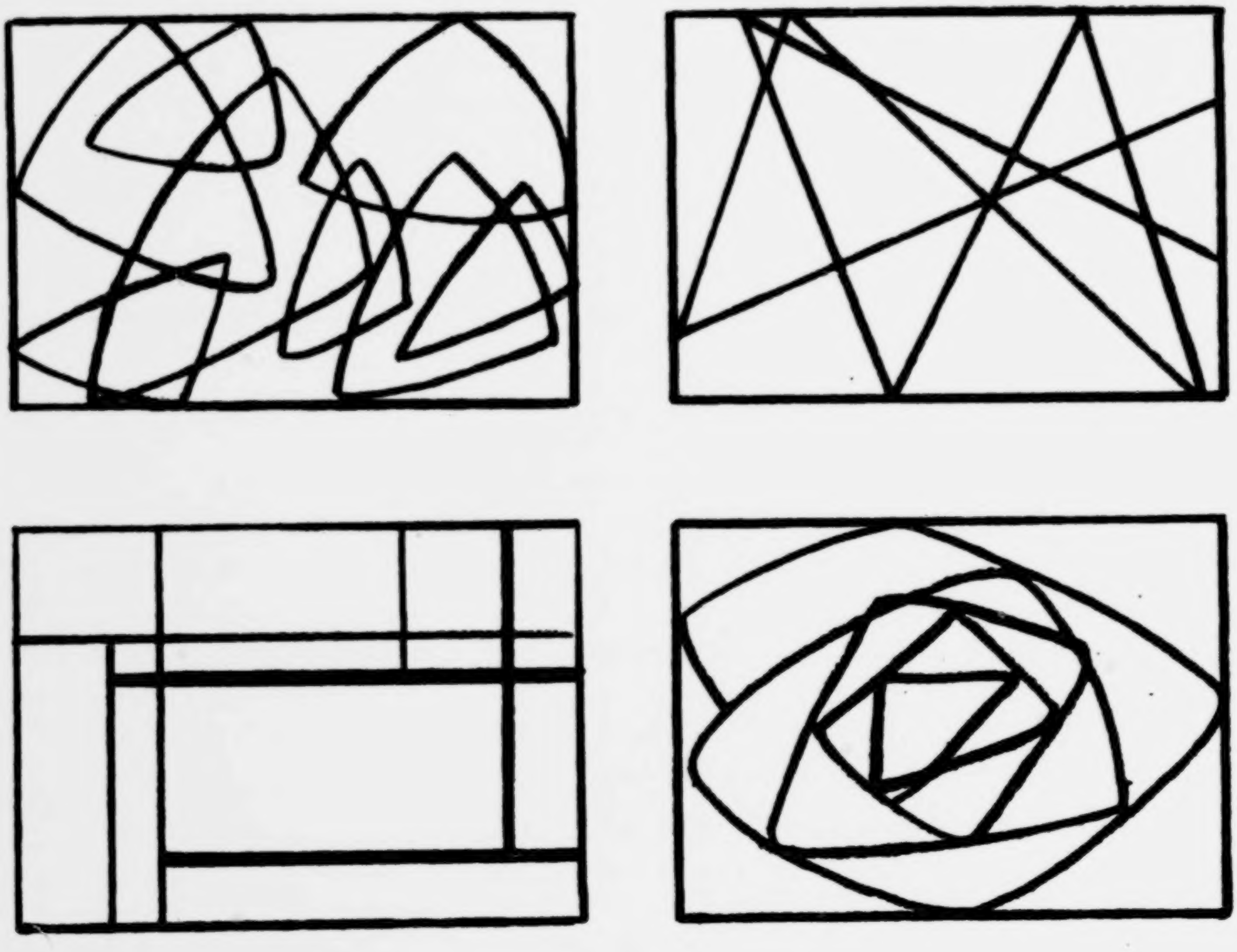
ADDITIONAL ACTIVITIES

With more experience pupils may do a second panel in these ways:

- A large print panel on 18" x 24" paper.
- A mural version on wrapping paper in which the subject is repeated.
- A printed panel in which the ornament is enhanced by designed cubes.
- Printing in reversed values--light, pastel gouache colors on black paper.



TYPES OF LINE DIVISION



DIVIDED SPACE PANELS

PURPOSES

To point the attention to personal experiences of the spring or anticipated experiences of the summer. To provide design-panel forms which would accommodate the various ideas and motifs. To encourage a variety of methods of applying color and pattern. To emphasize the principles of space filling.

PROCESS AND MEDIUM

Divided space panel done in crayon resist or watercolor

SUBJECTS

The subjects may be derived from experience or social studies. Possibilities include:

- Spring sports
- Signs of spring
- Summer fun at the nearby park (Washington, Garfield, Humboldt, etc.)
- This is America
- New York Harbor
- Our big cities

MATERIALS

12" x 18" or 18" x 24" manila paper
Crayons
Watercolors

PROPOSED SEQUENCE

Selection of the subject area.

Breaking down this subject into specific motifs and examples.

Choosing the type of space division to be employed.

Sketching in the examples to fill the spaces. Use one crayon.

Applying color, either crayon or watercolor.

Applying wash over the crayon where crayon is chosen.

ADDITIONAL ACTIVITY

Doing enlargements from 18" x 24" to full mural size.

FOREIGN LANGUAGE FOR YOU

TO THE TEACHER

In May 1960, the Milwaukee Board of School Directors authorized Spanish instruction by television for all fifth and sixth grade pupils. The allotted forty minutes per week is provided by redistributing a portion of the time previously given to Physical Education, Health, Physical Development, and Art.

The lessons in this guide introduce some new conversational patterns and also include a systematic review of those conversational patterns learned during the previous semester.

The purposes of the course are:

To stimulate an interest in learning a foreign language.
To develop the ability to understand and be understood in basic everyday expressions in one of the foreign languages.
To encourage an appreciation of the customs and civilization of peoples whose languages are different from our own.
To enhance learning through a correlation of a foreign language with other phases of the school curriculum such as: social studies, art, music, and physical education.

The lessons, based on familiar everyday expressions, are developed by using the conversational pattern technique. These patterns provide the structures for developing further units of vocabulary.

The basic teaching procedure used in the telecasts follows the methods advocated by the Modern Language Association and the U. S. Office of Education:

"The first presentation of vocabulary and structure is oral without any reference to the printed page, so that the pupils are able to say easily all the material they are going to read. This procedure has the following advantages:

1. The pupil pronounces more accurately by imitation of the spoken sounds and his pronunciation is not influenced by a spelling which may resemble English.

2. Fluency is assured and no time is lost in interpreting new vocabulary, since the pupil already knows what the sentences say and needs only to practice recognizing the written forms as he did when he began reading his own language."[1]

---

[1] Modern Foreign Languages in the Elementary School--Teaching Techniques, Elizabeth Keese, Specialist, Foreign Languages, U. S. Department of Health, Education and Welfare, 1960.

TO THE TEACHER (continued)

In order that the maximum benefit may be derived from the telecasts the following procedures are suggested for the classroom teacher:

--Prepare the pupils for the telecast by telling them what type of lesson will be presented.

--Read the English translation of the day's lesson in your guide to the pupils. This is to make sure that they understand the meaning of the Spanish sentences they will hear on the telecast.

--Do not pronounce the Spanish expressions for the class prior to the telecast.

--Delay writing the conversational patterns until they have first been shown in print on the telecast.

--Discourage pupils from writing in phonics what is heard on the telecast.

--Confine the use of Spanish in the classroom to those basic language patterns used on the telecast. This will help eliminate common errors made by pupils in pronunciation and grammatical structure.

--Encourage the pupils to carry out the suggestions made on the telecast.

--Use the various Spanish expressions learned with the pupils in appropriate situations during the school day.

--Use the follow-up activities suggested at the end of each lesson.

--Use the record in the following manner:

- Listen to the conversational part of lesson first to hear the rhythm and melody of the conversational patterns.
- Listen to the conversational part of record again for comprehension.
- Play the second part of the lesson that contains the pauses for pupil repetition. Proceed as follows:
    - Entire class imitates the voices on the record.
    - Sections of the class imitate the voice.
    - Individual pupils imitate the voice.

--Encourage pupils to borrow the recordings for home practice. These recordings contain all of the conversational patterns presented in the telecast lessons.

The studio teacher would appreciate being informed of any Spanish projects, skits or songs prepared by the pupils.

Mrs. Irene Senia, Studio Teacher
Miss Silvana Bastianutti, Classroom Teacher
Mr. Anthony Gradisnik, Supervisor of
Foreign Languages

FOREIGN LANGUAGE FOR YOU

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(For Teacher Use Only)

The Spanish alphabet consists of the following thirty letters, all feminine in gender:

Letter	Spanish Name	Letter	Spanish Name	Letter	Spanish Name
a	a	j	jota	r	ere
b	be	k	ka	rr	erre
c	ce	l	ele	s	ese
ch	che	ll	elle	t	te
d	de	m	eme	u	u
e	e	ñ	eñe	v	ve
f	efe	n	ene	w	double u
g	ge	o	o	x	equis
h	hache	p	pe	y	y griega
i	i	q	cu	z	zeta

K and w are found only in words of foreign origin: kilómetro, Washington.

VOWELS

There are five vowel sounds in Spanish. All of them have a pure staccato sound.

Spanish	Approximate English Sound	Examples
a	a in father (ah)	sala, Ana
e	e in set (eh)	el, en
i	i in machine (ee)	sí
o	o in note (oh)	color
u	u in rule (oo)	lunes

CONSONANTS

The letters f, l, m, n, p, and x have the same sounds as in English. B and v are pronounced like the second b in baby.

Spanish	Approximate English Sound	Examples
c	Before a, o, u, or a consonant, pronounced as c in cat	como
c	Before e or i, pronounced as s in same	cinco, cena
ch	ch in child	mucho
d	At the beginning of a word, pronounced as in English	dólar
d	Between vowels and at the end of a word, pronounced as th in these	nada usted
g	Before a, o, u, or a consonant, pronounced as g in get	gusto
g	Before e or i, pronounced as h in have	gente

Spanish	Approximate English Sound	Examples
h	Always silent	hasta
j	h in hint	junio
ll	y in yes	llama, gallina
ñ	ny in canyon	niño
q	c in cat	qué, quién
r	Strongly trilled at the beginning of a word;	rojo
	slightly trilled in all other positions	padre
rr	Strongly trilled	burro
s	s in say	sombrero
t	t in tent	patio
y	y in yes	mayo
z	s in say	lápiz, zapatos

SYLLABICATION

1. A word has as many syllables as it has vowels or diphthongs: fa-mi-lia, ca-fe-te-ría.
2. A single consonant between two vowels goes with the following vowel: ma-ña-na, pi-ña-ta.
3. Two consonants coming together are generally divided: ven-ta-na, a-lum-no. However, when one of the two consonants is l or r, the consonants are not divided: ha-blar, a-brir.
   And when the consonants are ch, ll, or rr, they are not divided: mu-cha-cho, bu-rro, mu-cho, si-lla.

STRESS

1. Words ending in a vowel, or in n or s, are stressed on the next to the last syllable: SA-la, fa-MI-lia, co-LOR-es.
2. Words ending in a consonant other than n or s are stressed on the last syllable: se-ÑOR, co-LOR.

ACCENTS

1. Words that do not conform to these two rules have a written accent over the vowel to be stressed: lá-piz, pi-za-rrón.
2. Written accents also distinguish words which are spelled alike but have different meanings: sí (yes), si (if); él (he), el (the).

GRAMMAR EXPLANATIONS

The following are a few rules of Spanish grammar for teacher reference only. Grammar, as such, should not be presented to the pupils at this level.

NOUNS

All nouns in Spanish are either masculine or feminine. Masculine nouns are preceded by the definite article "el"; feminine nouns by the definite article "la."

Nouns ending in -a, -d, -z and -ión are usually feminine in gender. For example: la gallina, la pared, la nariz, and la canción. A few exceptions to this rule are: el día, el lápiz, and el mapa.

Nouns ending in -o and letters other than those stated above are usually masculine in gender. For example: el perro, el animal, el color, el pizarrón. One of the exceptions is la mano.

DEFINITE AND INDEFINITE ARTICLES

The definite articles are:

	Singular	Plural
Masculine	el	los
Feminine	la	las

The definite articles must agree in gender and number with the nouns they modify. For example: el libro, los libros; la casa, las casas.

The indefinite articles are:

	Singular	Plural
Masculine	un	unos
Feminine	una	unas

The indefinite articles also must agree in gender and number with the nouns they modify.

FORMATION OF PLURALS

Nouns and adjectives ending in a vowel add -s to form their plurals. For example: la escuela, las escuelas; roja, rojas.

Nouns and adjectives ending in a consonant add -es to form their plurals. For example: el color, los colores; el pizarrón, los pizarrones.

Nouns ending in -z change the -z to -c and add -es. For example: el lápiz, los lápices.

CONTRACTIONS

There are two contractions in Spanish. The preposition "a" (to), when followed by the article "el" (the), is contracted to "al." For example: Yo voy al (a + el) patio de recreo.

"De" (of), when followed by the article "el" (the), is contracted to "del." For example: El color del (de + el) lápiz es rojo.

ADJECTIVES

Descriptive Adjectives. Descriptive adjectives must agree in gender and number with the nouns they modify. For example: El zapato es pardo; Los zapatos son pardos; La blusa es blanca; Las blusas son blancas. Descriptive adjectives usually follow the nouns they modify. For example: Tengo un libro amarillo.

Limiting Adjectives. Limiting adjectives are usually placed before the nouns they modify. For example: Hay cinco libros aquí; Hay muchas personas en mi familia.

PRONOUNS

Personal Pronouns. The personal subject pronouns (yo, nosotros) are frequently omitted in Spanish. For example: (Yo) Tengo una silla; (Nosotros) Tenemos sillas. Usted, however, is usually retained for emphasis. For example: Usted tiene una silla.

PREPOSITIONS

The preposition "a" always follows a verb of action. For example: Yo voy a la escuela.

The preposition "de" is used to denote possession. For example: El libro de José está aquí.

VERBS

Regular Verbs. Regular verbs are divided into three conjugations:

I. hablar, to speak
II. beber, to drink
III. vivir, to live

If the ending (-ar, -er or -ir) of the infinitive is dropped, the stem remains. To this stem are added the personal endings to form tenses.

Present Tense, Indicative Mood

	I. hablar, to speak	II. beber, to drink	III. viver, to live
SINGULAR			
yo	hablo, I speak	bebo	vivo
usted	habla, you (formal) speak	bebe	vive
él ella	habla, he or she speaks	bebe	vive
PLURAL			
nosotros nosotras	hablamos, we speak	bebemos	vivimos
ustedes	hablan, you (formal) speak	beben	viven
ellos ellas	hablan, they speak	beben	viven

Irregular Verbs. Irregular verbs change their endings or sometimes their stems. There are twenty-two irregular verbs in common use in the Spanish language.

USES OF SER AND ESTAR

"Ser" and "estar" both mean "to be." The noun "ser" means "being," and the noun "estado" means "state" or "condition." This basic difference is shown in the use of two verbs. "Estar" is used to denote a temporary condition and to indicate location. For example: Juan está ausente. El libro está en la mesa. In most other instances, the verb "ser" is used.

SPANISH PROPER NAMES

BOYS' NAMES

Adam	Adan
Adolph	Adelfo
Alan	Alano
Albert	Alberto
Alexander	Alejandro
Alfred	Alfredo
Alphonse	Alfonso
Ambrose	Ambrosio
Andrew	Andrés
Anthony	Antonio
Arnold	Arnoldo
Arthur	Arturo
August	Agosto
Bartholomew	Bartolomé
Basil	Basilio
Benedict	Benito
Benjamin	Benjamin
Bernard	Bernardo
Bill	Guillermo
Cecil	Cecilio
Charles	Carlos
Christopher	Cristóbal
Claude	Claudio
Clement	Clemente
Conrad	Conrado
Cornelius	Cornelio
Cyril	Cirilo
Daniel	Daniel
David	David
Dick	Ricardo
Dominic	Domingo
Donald	Romaldo
Edmund	Edmundo
Edward	Eduardo
Ellis	Eliseo
Emanuel	Manuel
Emil	Emilio
Ernest	Ernesto
Eugene	Eugenio
Ferdinand	Fernando
Francis	Francisco
Frank	Pancho
Frederick	Federico
Geoffrey	Geofredo
George	Jorge
Gerard	Gerardo
Godfrey	Godofredo
Gregory	Gregorio
Guy	Guido
Harry	Enriquito
Henry	Enrique
Homer	Homero
Hugh	Hugo
Jack	Juanito
Jacob	Jacob
James	Jaime, Diego
Jasper	Gaspar
Jeremy	Jeremias
Jerome, Jerry	Jerónimo
Joachim	Joaquin
John	Juan
Johnny	Juanito
Jonah	Jonás
Joseph	José
Joe	Pepe
Julius	Julio

BOYS' NAMES (continued)

Lambert	Lamberto
Lawrence	Lorenzo
Larry	Lorenzo
Leo	León
Leonard	Leonardo
Leopold	Leopoldo
Lewis, Louis	Luis
Lucian	Luciano
Luke	Lucas
Luther	Lutero
Manuel	Manuel
Matthew	Mateo
Maurice	Mauricio
Michael	Miguel
Morris	Mauricio
Nicholas	Nicolás
Norman	Normando
Patrick	Patricio
Paul	Pablo
Peter	Pedro
Philip	Felipe
Ralph, Raphael	Rafael
Raymond	Raimundo, Ramón
Richard	Ricardo
Robert	Roberto
Roderick	Rodrigo
Roger	Rogerio
Roland	Rolando
Ronald	Reinaldo
Rudolph	Rudolfo
Rupert	Ruperto
Samuel	Samuel
Simon	Simón
Stephen, Steven	Esteban
Theodore	Teodoro
Thomas	Tomás
Timothy	Timoteo
Tony	Antonio
Victor	Victor
Vincent	Vincente
Walter	Gualtero
William	Guillermo
Zachary	Zacarías

GIRLS' NAMES

Adrian	Adriana, Adrianita
Agatha	Agueda
Agnes	Inés
Alexandra	Alejandra
Alice	Alicia
Amelia	Amelia
Anita	Anita
Ann, Anne	Ana
Antoinette	Antoñita
Antonia	Antonia
Barbara	Bárbara
Beatrice	Beatriz
Belle	Isabel
Bernadine	Bernardina
Bertha	Berta
Bridget	Brígida
Carmen	Carmen, Carmencita
Carol	Carola
Caroline	Carolina
Catherine	Catalina
Cecilia	Cecilia
Charlotte	Carlota

GIRLS' NAMES (continued)

Christine	Cristina
Clara	Clara
Claudia	Claudia
Constantia	Constanza
Delphine	Delfina
Diana	Diana
Dolores	Dolores
Dorothy	Dorotea
Eleanor	Leonor
Elizabeth, Betty	Isabel
Ellen	Elena
Emily	Emilia
Emma	Ema, Manuela, Manuelita
Esther	Ester
Eugenia	Eugenia
Eva	Eva
Florence	Florencia
Frances	Francisca
Frederica	Federica
Gertrude	Gertrudes
Grace	Graciela
Hanna	Ana
Harriet	Enriqueta
Helen	Elena
Henrietta	Enriqueta
Hope	Esperanza
Inez	Inés
Irene	Irena
Isabella	Isabel
Jane, Jean	Juana
Jenny	Juanita
Joan, Joanna	Juana
Josephine	Josefa, Pepita
Joy	Consuela
Judith	Judit
Julia	Julia
Juliet	Julita
Letitia	Leticia
Lily	Azucena
Linda	Linda
Lola	Lola
Lorraine	Lorena
Louise	Luisa, Luisita
Lucy, Lucille	Lucia
Magdalen	Magdalena
Margaret	Margarita
Margery	Margarita
Marianne	Mariana
Martha	Marta
Mary	María
Matilda	Matilde
Maud	Magdalena
Molly	Maria
Nancy	Nela
Pamela	Pamela
Patricia	Patricia
Pauline	Paula, Paulina
Pearl	Perla
Polly	Mariquita
Prudence	Prudencia
Rachel	Raquel
Rebecca	Rebeca
Rita	Rita
Roberta	Roberta, Robertita
Rosalie	Rosalia
Rose	Rosa, Rosita
Sally	Sarita
Sarah	Sara
Sylvia	Silvia
Sophie	Sofía
Stella	Estela

GIRLS' NAMES (continued)

Susan	Susana
Theodora	Teodora
Theresa	Teresa, Terisita
Toni	Tonia
Victoria	Victoria
Violet	Violeta
Virginia	Virginia

LA FAMILIA February 12, 1962

THE FAMILY LESSON 1

EXPLANATION OF TELECAST

Conversational patterns involving members of the family will be developed in this lesson. The basic steps in learning a foreign language will be reviewed.

CONVERSATIONAL PATTERNS

Hola, amigos. Yo soy su maestra.	Hello, friends. I am your teacher.
¿Cómo están ustedes?	How are you?
Muy bien, gracias. ¿Y usted? Muy bien, gracias.	Very fine, thank you. And you? Very fine, thank you.
¿Quién es? ¿........ él? ¿........ ella?	Who is it? Who is he? Who is she?
Es mi familia.	It is my family.
Él es mi padre. .... hermano.	He is my father. He is my brother.
Ella es mi madre. .... hermana.	She is my mother. She is my sister.
Escuchen bien.	Listen carefully.
Adiós. Hasta pronto.	Good-by. See you soon.

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To The Teacher."

Discuss with your pupils the role of the pupil in learning a new language.

--Listen carefully to the new Spanish sentence.
--Listen for the rhythm and melody of the sentence.
--Pay close attention to the objects being used. They will help you determine the meaning of what is being said in Spanish.
--Carefully watch the movement of the lips and tongue of the studio teacher.
--Imitate everything heard and seen.
--Practice the sentence until you know it by heart.

LA FAMILIA

February 14, 1962

THE FAMILY

LESSON 2

EXPLANATION OF TELECAST

Conversational patterns involving the members of the family will be further developed in this lesson.

REVIEW

Hola, amigos.	Hello, friends.
Yo soy su maestra.	I am your teacher.
¿Cómo están ustedes?	How are you?
¿Quién es usted?	Who are you?
Yo soy niño.	I am a boy.
¿Cómo se llama usted?	What is your name?
Me llamo Juan.	My name is John.
¿Quién es él?	Who is he?
¿........ ella?	Who is she?
Él es mi padre.	He is my father.
Ella es mi madre.	She is my mother.
¿Cómo se llama su padre?	What is your father's name?
¿................ madre?	What is your mother's name?
¿................ maestra?	What is your teacher's name?
Mi padre se llama Juan.	My father's name is John.
.. madre .... María.	My mother's name is Mary.
..maestra........ señorita Jones.	My teacher's name is Miss Jones.
¿Cómo está su familia?	How is your family?
¿............ padre?	How is your father?
¿............ madre?	How is your mother?
Mi familia está muy bien.	My family is very fine.
Mi padre	My father is very fine.
Mi madre	My mother is very fine.

CONVERSATIONAL PATTERNS

¿Con quién vive usted?	With whom do you live?
Yo vivo con mis padres.	I live with my parents.
.... mis hermanos.	I live with my brothers.
.... mis hermanas.	I live with my sisters.
¿Dónde vive usted?	Where do you live?
Yo vivo en Milwaukee.	I live in Milwaukee.
.... la casa.	I live in the house.
.... la casa bonita	I live in the pretty house

LA FAMILIA

THE FAMILY

CONVERSATIONAL PATTERNS (continued)

Escuchen bien.	Listen carefully.
Adiós. Hasta pronto.	Good-by. See you soon.
CANCIÓN: *JUAN, PEDRO, PABLO DE LA MAR*	SONG: "JOHN, PETER, PAUL OF THE SEA"

Juan, Pedro, Pablo de la mar	John, Peter, Paul of the sea
Es mi nombre, sí	Yes, it is my name
Y por donde yo voy	And wherever I go
Me dicen lo que soy	They tell me what I am
Juan, Pedro, Pablo de la mar	John, Peter, Paul of the sea
Tra, la, la, la, la, la, la, la.	Tra, la, la, la, la, la, la, la.

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To the Teacher."

Write on the chalkboard the proper nouns introduced in this lesson. Then ask pupils: *¿Cómo se llama su padre?*, *¿Cómo se llama su madre?*, *¿Cómo se llama su hermana?*, etc. To answer the question, pupils will select one of the names on the chalkboard. For example: *Mi padre se llama Juan*.

Ask the pupils *¿Con quién vive usted?* The pupils are to say: *Yo vivo con__________*, supplying the name of any member of the family. The questioning may continue until all the members of the family have been reviewed.

RECORD:

SPANISH SEMESTER 2, Band 2

LA FAMILIA

THE FAMILY

February 19, 1962

LESSON 3

EXPLANATION OF TELECAST

The useful expression Me gusta will be introduced. The words bueno and buena will be used to describe members of the family.

REVIEW

Buenas tardes.	Good afternoon.
¿Cómo está su familia?	How is your family?
Mi familia está muy bien.	My family is very fine.
¿Cómo se llama su maestro?	What is your teacher's name?
Mi maestro se llama señor Brown.	My teacher's name is Mr. Brown.
¿Dónde vive usted?	Where do you live?
Yo vivo en Milwaukee.	I live in Milwaukee.
¿Con quién vive usted?	With whom do you live?
Yo vivo con mis padres.	I live with my parents.
Escuchen bien.	Listen carefully.
CANCIÓN: JUAN, PEDRO, PABLO DE LA MAR	SONG: "JOHN, PETER, PAUL OF THE SEA"

CONVERSATIONAL PATTERNS

Me gusta mi familia.	I like my family.
.... mi padre.	I like my father.
.... mi hermano.	I like my brother.
.... mi hermana.	I like my sister.
Mi familia es buena.	My family is good.
Mi padre .. bueno.	My father is good.
My madre .. buena.	My mother is good.
Mi hermano .. bueno.	My brother is good.
Mi hermana .. buena.	My sister is good.
Mi maestro .. bueno.	My teacher is good.
Mi maestra .. buena.	My teacher is good.
Repitan ustedes, por favor.	Repeat, please.
¡Bueno!	Good!
Adiós. Hasta pronto.	Good-by. See you soon.

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To the Teacher."

SUGGESTED FOLLOW-UP ACTIVITIES (continued)

Practice the expression Me gusta. Suggest that the pupils think of as many Spanish objects as possible with which Me gusta could be used. For instance: Me gusta la escuela, Me gusta mi amigo, Me gusta el patio de recreo.

RECORD:

SPANISH SEMESTER 2, BAND 3

¿SABE USTED ESTO?

DO YOU KNOW THIS?

February 21, 1962

LESSON 4

EXPLANATION OF TELECAST

This is the first review lesson of the semester. The conversational patterns introduced in lessons 1, 2, and 3 will be reviewed.

CONVERSATIONAL PATTERNS

REVIEW:

¡Hola, amigos!	Hello, friends!
¿Cómo están ustedes?	How are you?
¿Quién es? Es mi familia.	Who is it? It is my family.
¿Quién es él? Él es mi padre.	Who is he? He is my father.
¿Quién es ella? Ella es mi madre.	Who is she? She is my mother.
¿Cómo se llama su hermana? Mi hermana se llama Rosa.	What is your sister's name? My sister's name is Rose.
¿Cómo está su hermano? Mi hermano está muy bien.	How is your brother? My brother is very fine.
¿Dónde vive usted? Yo vivo en Milwaukee.	Where do you live? I live in Milwaukee.
¿Con quién vive usted? Yo vivo con mi familia.	With whom do you live? I live with my family.
Me gusta mi familia.	I like my family.
¿Es bueno su maestro? Sí, mi maestro es bueno.	Is your teacher good? Yes, my teacher is good.
¿Es buena su maestra? Sí, mi maestra es buena, también.	Is your teacher good? Yes, my teacher is good, also.
Escuchen bien.	Listen carefully.
Repitan ustedes, por favor.	Repeat, please.
¡Bueno!	Good!
Adiós. Hasta pronto.	Good-by. See you soon.

¿SABE USTED ESTO?

DO YOU KNOW THIS?

CANCIÓN:	SONG:
JUAN, PEDRO, PABLO DE LA MAR	"JOHN, PETER, PAUL OF THE SEA"
Juan, Pedro, Pablo de la mar	John, Peter, Paul of the sea
Es mi nombre, sí	Yes, it is my name,
Y por donde yo voy	And wherever I go
Me dicen lo que soy	They tell me what I am
Juan, Pedro, Pablo de la mar	John, Peter, Paul of the sea
Tra-la-la-la-la-la-la-la.	Tra-la-la-la-la-la-la-la.

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Use the procedure indicated in the section entitled "To the Teacher."

Encourage the keeping of Spanish scrapbooks. The pupils might include in their scrapbooks pictures of their family and label them, Mi Padre, Mi Madre, etc.

Encourage the pupils to tell simple stories of themselves in Spanish. For instance:

Buenas tardes, amigos.
Yo soy niño.
Me llamo Pancho.
Yo vivo con mi padre, mi madre y dos hermanos.
Yo vivo en Milwaukee.
Me gusta mi familia.
Me gusta Milwaukee.

RECORD:

SPANISH SEMESTER 2, Bands 1, 2, 3, 4.

LOS COLORES

THE COLORS

February 26, 1962

LESSON 5

EXPLANATION OF TELECAST

The pupils will learn the names of some of the colors in Spanish. Pupils are asked to bring their crayons to the telecast lesson.

CONVERSATIONAL PATTERNS

Yo tengo muchos colores.	I have many colors.
.... cinco colores.	I have five colors.
¿Qué color es?	What color is it?
Es roja.	It is red.
.. blanco.	It is white.
.. negro.	It is black.
.. amarillo.	It is yellow.
.. color de café.	It is brown.
¿Qué es esto?	What is this?
Es la escuela blanca.	It is the white school.
.. la silla	It is the white chair.
.. el papel blanco.	It is the white paper.
.. el lápiz	It is the white pencil.
Es la escuela roja.	It is the red school.
.. la silla color de café.	It is the brown chair.
.. el papel blanco.	It is the white paper.
.. el lápiz amarillo.	It is the yellow pencil.
Miren mis labios.	Watch my lips.
Escuchen bien.	Listen carefully.
Repitan la frase, por favor.	Repeat the sentence, please.
Hasta pronto.	See you soon.

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To the Teacher."

Hold up a crayon. Ask the class to identify its color in Spanish. For example: Es amarillo; Es negro; etc. Ask one row at a time to answer; then ask individuals for the answer.

Pick out the five colors that are being learned. Construction paper could be used for this purpose. Have a pupil cut these five sheets into enough strips to pass out to each member of the class. Ask the question ¿Quién tiene el color blanco? Each pupil that has the color should answer Yo tengo el color blanco. Follow the same procedure for the other colors. Save these strips for future use.

RECORD:

SPANISH SEMESTER 2, Band 5

LOS ANIMALES

February 28, 1962

THE ANIMALS

LESSON 6

EXPLANATION OF TELECAST

Colors will be reviewed. Pupils will learn the Spanish words for some animals. The following words will be used for the first time: Hay (there is, there are); un (a, an), una (a, an).

REVIEW:

¿Qué es esto?	What is it?
Es la escuela roja.	It is the red school.
..... silla color de café.	It is the brown chair.
.. el papel blanco.	It is the white paper.
..... lápiz amarillo.	It is the yellow pencil.

CONVERSATIONAL PATTERNS

Mi familia tiene muchos animales.	My family has many animals.
.... cinco animales.	My family has five animals.
¿Hay muchos animales aquí?	Are there many animals here?
Sí.	Yes.
Hay una gallina.	There is a hen.
Hay un pollito.	There is a chick.
...... burro.	There is a donkey.
...... perro.	There is a dog.
...... pato.	There is a duck.
¿Hay muchos animales aquí?	Are there many animals here?
Sí.	Yes.
Hay una gallina roja.	There is a red hen.
... un pollito amarillo.	There is a yellow chick.
... un burro color de café.	There is a brown donkey.
... un perro negro.	There is a black dog.
... un pato blanco.	There is a white duck.
Escuchen bien, por favor.	Listen carefully, please.
Miren mis labios.	Watch my lips.
Adiós.	Good-by.

continued. . .

LOS ANIMALES

THE ANIMALS

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To the Teacher."

Hold up individual pictures of the five animals being studied. Ask the class to identify the animals and their colors in Spanish. For instance: Hay una gallina roja. Ask one row at a time to answer; then ask individuals for the answer.

RECORD:

SPANISH SEMESTER 2, Band 6

LOS ANIMALES Y SUS COLORES

March 12, 1962

THE ANIMALS AND THEIR COLORS

LESSON 7

EXPLANATION OF TELECAST

The Spanish words for colors and animals will be linked to the familiar tengo and tiene to form a new language pattern.

REVIEW

¿Hay un burro aquí?	Is there a donkey here?
Sí, hay un burro aquí.	Yes, there is a donkey here.
Es mi burro.	It is my donkey.
Me gusta mi burro.	I like my donkey.

CONVERSATIONAL PATTERNS

¿Tiene su familia animales?	Does your family have animals?
Sí, mi familia tiene muchos animales.	Yes, my family has many animals.
Mi familia tiene cinco animales.	My family has five animals.
Mi hermano tiene un perro negro.	My brother has a black dog.
Mi hermana ..... un pollito amarillo.	My sister has a yellow chick.
Mi padre ..... un burro color de café.	My father has a brown donkey.
Mi madre ..... una gallina roja.	My mother has a red hen.
Yo tengo un pato blanco.	I have a white duck.
Repitan la frase, por favor.	Repeat the sentence, please.

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To the Teacher."

Use this Tic-Tac-Toe game to insure that the pupils understand the usage of un and una. Call out the nouns one at a time. Have the pupils write the article on their game form.

1. (una) gallina	2. (una) hermana	3. (un) hermano
4. (un) pato	5. (una) escuela	6. (una) familia
7. (un) burro	8. (un) pollito	9. (una) mesa

RECORDS:

SPANISH SEMESTER 2, Band 7
SPANISH FIFTH GRADE (ALBUM 2), Band 38.

¿SABE USTED ESTO? March 14, 1962

DO YOU KNOW THIS? LESSON 8

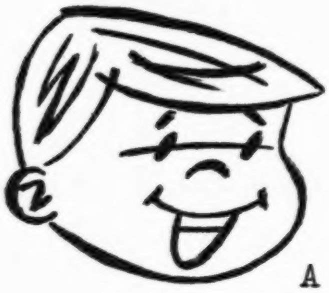
EXPLANATION OF TELECAST

This is the second review lesson. A comprehension test covering the first seven lessons will be administered to evaluate progress. Pupils will need paper and pencil.

CONVERSATIONAL PATTERNS

REVIEW:

EXAMEN: ¿QUIÉN ES?	TEST: WHO IS IT?
1. Él es mi padre. (C)	He is my father.
2. Ella es mi madre. (B)	She is my mother.
3. Él es mi hermano. (A)	He is my brother.
4. Ella es mi hermana. (D)	She is my sister.



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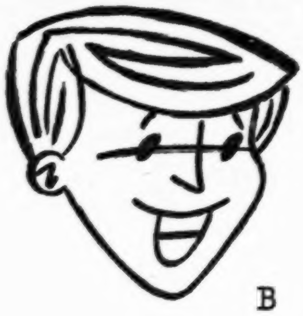

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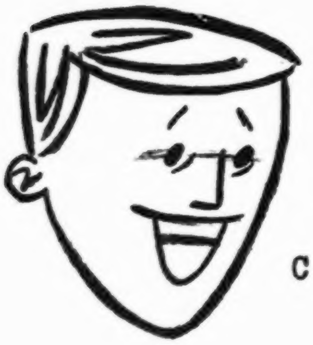

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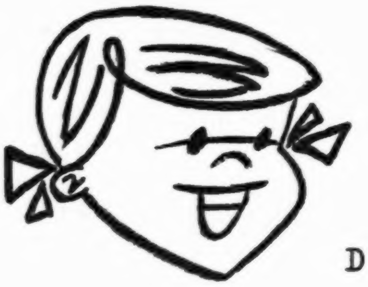
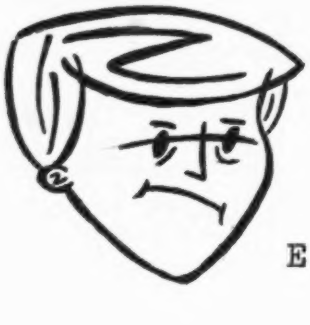


D

EXAMEN: ¿CÓMO ESTÁ?	TEST: HOW IS?
5. Mi padre está bien. (F)	My father is well.
6. Mi madre no está bien. (E)	My mother is not well.



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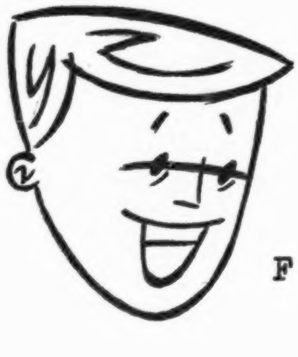


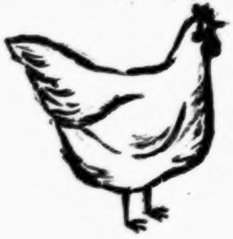
F

¿SABE USTED ESTO?

DO YOU KNOW THIS?

CONVERSATIONAL PATTERNS (continued)

EXAMEN: ¿QUÉ HAY?	TEST: WHAT IS THERE?
7. Hay un perro. (J)	There is a dog.
8. ... un pollito. (H)	There is a chick.
9. ... una gallina. (G)	There is a hen.
10. ... un pato. (I)	There is a duck.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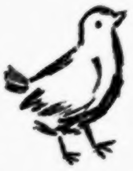
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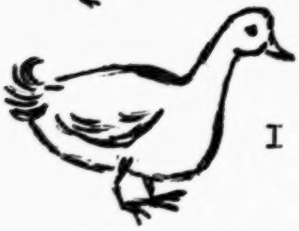
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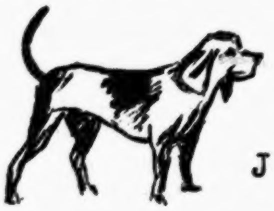
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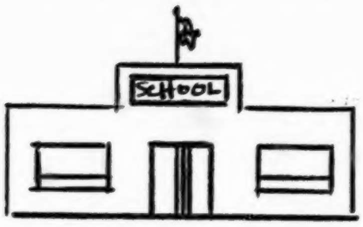
EXAMEN: ¿QUÉ ES ESTO?	TEST: WHAT IS THIS?
11. Es el papel blanco. (L)	It is the white paper.



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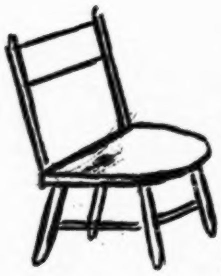
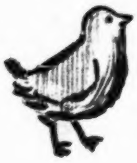
L


M

12. Es el pollito amarillo. (N)	It is the yellow chick.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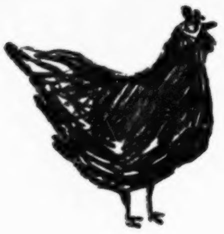
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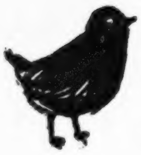

P

continued. . .

¿SABE USTED ESTO?

DO YOU KNOW THIS?

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To The Teacher."

Write on the chalkboard the twelve test answers. Have the pupils copy and illustrate them and then place them in their Spanish scrapbooks.

Check and discuss the test answers with the pupils.

RECORD:

SPANISH SEMESTER 2, Bands 1, 2, 3, 4, 5, 6, 7, 8

LOS NÚMEROS

THE NUMBERS

March 19, 1962

LESSON 9

EXPLANATION OF TELECAST

Numbers one to ten will be reviewed. Vowel sounds will also be reviewed. Numbers eleven and twelve will be introduced in this lesson. Pupils will need paper and pencil.

REVIEW

¿Qué tiene usted?	What do you have?
Yo tengo un padre.	I have a father.
.... dos hermanos.	I have two brothers.
.... tres hermanas.	I have three sisters.
.... cuatro pollitos.	I have four chicks.
.... cinco colores.	I have five colors.
.... seis animales.	I have six animals.
.... siete números.	I have seven numbers.
.... ocho mesas.	I have eight tables.
.... nueve sillas.	I have nine chairs.
.... diez libros.	I have ten books.
Yo vivo con mis padres.	I live with my parents.
.... mis hermanos.	I live with my brothers.
.... mis hermanas.	I live with my sisters.

CONVERSATIONAL PATTERNS

Vamos a contar en español.	Let's count in Spanish.

cero	siete	zero	seven
uno	ocho	one	eight
dos	nueve	two	nine
tres	diez	three	ten
cuatro	once	four	eleven
cinco	doce	five	twelve
seis		six	

¿Cuántos números hay?	How many numbers are there?
Hay doce números.	There are twelve numbers.
¿Qué escribe usted?	What are you writing?
Yo escribo los números.	I write the numbers.
.... el número once.	I write number eleven.
.... el número doce.	I write number twelve.
Déme el número once.	Give me number eleven.
.... doce.	Give me number twelve.
Gracias.	Thank you.
De nada.	You are welcome.
¡Bien hecho!	Well done!
Hasta luego.	See you later.

continued. . .

LOS NÚMEROS

THE NUMBERS

CANCIÓN:	SONG:
Do, re, mi, fa, so, la, ti, do	Do, re, mi, fa, so, la, ti, do
Do, ti, la, so, fa, mi, re, do	Do, ti, la, so, fa, mi, re, do

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To the Teacher."

Write the numerals from zero to twelve on the board out of order. Ask the pupils to identify these numerals.

Place the vowels on the board as indicated below. Pronounce each letter in unison. Repeat the vowel review by having each pupil pronounce a vowel sound.

A	E	I	O	U
E	I	O	U	A
I	O	U	A	E
O	U	A	E	I
U	A	E	I	O

RECORD:

SPANISH SEMESTER 2, Band 9.

¿QUÉ HORA ES?

WHAT TIME IS IT?

March 21, 1962

LESSON 10

EXPLANATION OF TELECAST

Conversational patterns involving the telling of time will be introduced in this lesson.

REVIEW

Vamos a contar.	Let's count.
¿Cuantos números hay?	How many numbers are there?
Hay doce números.	There are twelve numbers.
Vamos a sumar.	Let's add.
Dos y dos son cuatro.	Two and two are four.
Cuatro y dos son seis.	Four and two are six.
Seis y dos son ocho.	Six and two are eight.
Ocho y dos son diez.	Eight and two are ten.
Diez y dos son doce.	Ten and two are twelve.
Me gusta contar.	I like to count.
.... sumar.	I like to add.
CANCIÓN:	SONG:
Do, re, me, fa, so, la, ti, do,	Do, re, mi, fa, so, la, ti, do,
Do, ti, la, so, fa, mi, re, do.	Do, ti, la, so, fa, mi, re, do.

CONVERSATIONAL PATTERNS

¿Hay un reloj aquí?	Is there a clock here?
Sí, hay un reloj aquí.	Yes, there is a clock here.
¿Dónde está el reloj?	Where is the clock?
El reloj está aquí.	The clock is here.
.... en la mesa.	The clock is on the table.
¿Qué hora es?	What time is it?
Es la una.	It is one o'clock.
Son las dos.	It is two o'clock.
.... tres.	It is three o'clock.
.... cuatro.	It is four o'clock.
.... cinco.	It is five o'clock.
.... seis.	It is six o'clock.
.... siete.	It is seven o'clock.
.... ocho.	It is eight o'clock.
.... nueve.	It is nine o'clock.
.... diez.	It is ten o'clock.
.... once.	It is eleven o'clock.
.... doce.	It is twelve o'clock.
¡Bien hecho!	Well done!
Hasta luego.	See you later.

continued. . .

¿QUÉ HORA ES?

WHAT TIME IS IT?

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To The Teacher."

Have a pupil make a large clock with movable hands. Call on a pupil to set it and ask the class ¿Qué hora es? The pupil who gives the correct answer is the next one to set the clock and question the class, ¿Qué hora es?

RECORDS:

SPANISH SEMESTER 2, Band 10
SPANISH FIFTH GRADE (ALBUM 2), Band 26

FELIZ CUMPLEAÑOS

March 26, 1962

HAPPY BIRTHDAY

LESSON 11

EXPLANATION OF TELECAST

How old are you? Pupils will learn to answer this question in Spanish.

REVIEW

¿Tiene usted un reloj?	Do you have a watch?
Sí, yo tengo un reloj.	Yes, I have a watch.
¿Dónde está su reloj?	Where is your watch?
Mi reloj está aquí.	My watch is here.
Me gusta su reloj.	I like your watch.
Déme su reloj, por favor.	Give me your watch, please.
Gracias.	Thank you.
De nada.	You're welcome.
¿Qué hora es?	What time is it?
Es la una.	It is one o'clock.
Son las dos.	It is two o'clock.
.... tres.	It is three o'clock.
.... cuarto.	It is four o'clock.
.... cinco.	It is five o'clock.
.... seis.	It is six o'clock.
.... siete.	It is seven o'clock.
.... ocho.	It is eight o'clock.
.... nueve.	It is nine o'clock.
.... diez.	It is ten o'clock.
.... once.	It is eleven o'clock.
.... doce.	It is twelve o'clock.

CONVERSATIONAL PATTERNS

Vamos a hablar español.	Let's speak Spanish.
Hoy es un día de fiesta.	Today is a party day.
...... el cumpleaños de María.	Today is Mary's birthday.
¿Cuántos años tiene usted?	How old are you?
¿.................. su hermano?	How old is your brother?
¿.................. su hermana?	How old is your sister?
Yo tengo once años.	I am eleven years old.
Mi hermano tiene doce años.	My brother is twelve years old.
Mi hermana tiene diez años.	My sister is ten years old.
¡Feliz cumpleaños!	Happy birthday!

continued. . .

FELIZ CUMPLEAÑOS

HAPPY BIRTHDAY

CANCIÓN:	SONG:
Feliz cumpleaños	Happy birthday
Querida María.	Dear Mary.
Hoy celebramos	Today we celebrate
Con fiesta su día.	Your day with a party.
¡Bien hecho!	Well done!
Hasta luego.	See you later.

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To The Teacher."

Drill on ¿Qué hora es? Use a toy clock. Involve the whole class first and then individuals.

Ask the pupils ¿Cuántos años tiene usted? The pupils are to answer Yo tengo ____ años, supplying their age. The questioning may continue until all the pupils have had the opportunity to answer.

RECORDS:

SPANISH SEMESTER 2, Band 11
SPANISH FIFTH GRADE (ALBUM 2), Band 27

¿SABE USTED ESTO? March 28, 1962

DO YOU KNOW THIS? LESSON 12

EXPLANATION OF TELECAST

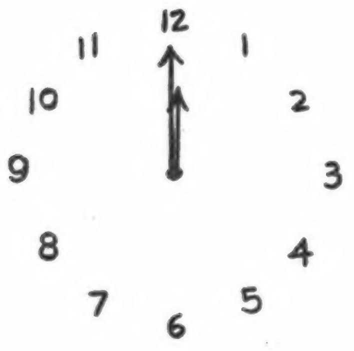
This is the third review lesson of the semester. The conversational patterns introduced in lessons 9, 10, and 11 will be reviewed. Pupils will need paper and pencil.

CONVERSATIONAL PATTERNS

REVIEW:

EXAMEN: DÉME EL NÚMERO.	TEST: GIVE ME THE NUMBER.
seis	six
tres	three
diez	ten
doce	twelve
cero	zero
cuatro	four
siete	seven
uno	one
cinco	five
nueve	nine
dos	two
ocho	eight

EXAMEN: ¿QUÉ HORA ES?	TEST: WHAT TIME IS IT?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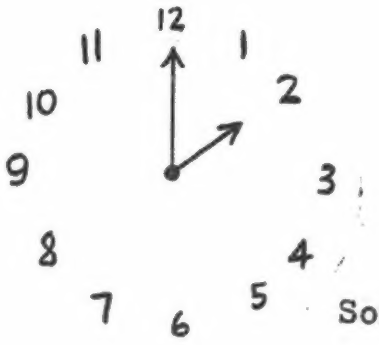
A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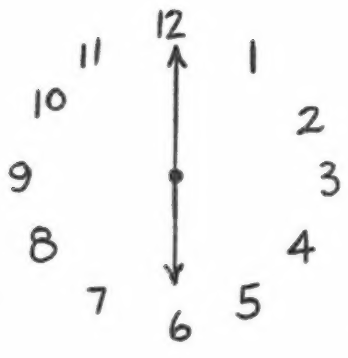
Son las dos.

B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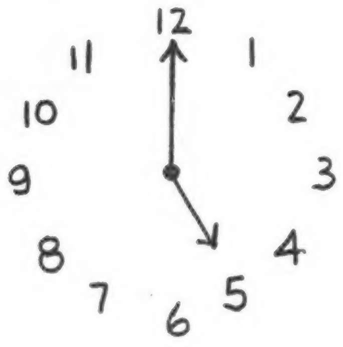
Son las seis.

C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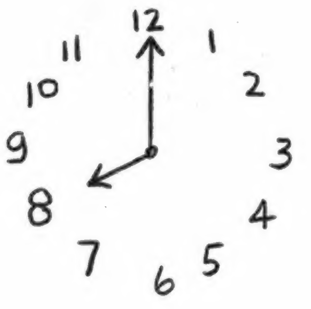
D

continued. . .

¿SABE USTED ESTO?

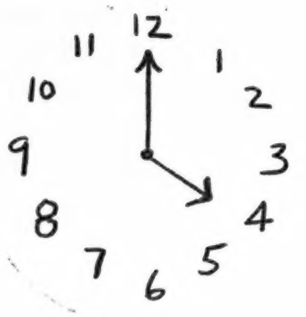
DO YOU KNOW THIS?

CONVERSATIONAL PATTERNS (continued)



Son las ocho.

E



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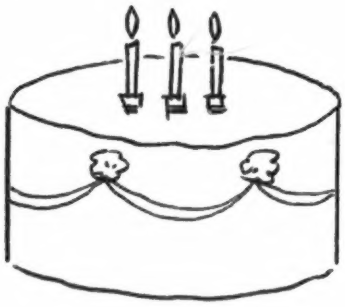
EXAMEN:	TEST:
¿CUÁNTOS AÑOS TIENE USTED?	HOW OLD ARE YOU?



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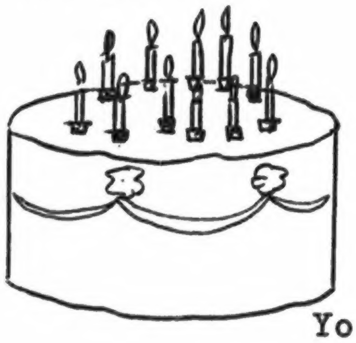
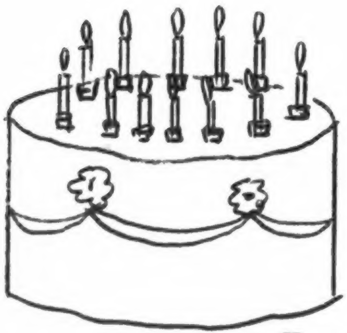
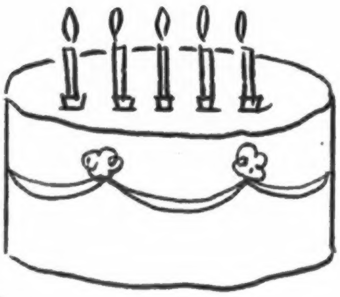


H

Yo tengo once años.



I



J

Yo tengo doce años.

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To the Teacher."

Play the game Aquí Está found in the section titled "Games."

Encourage the pupils to tell simple stories of themselves in Spanish. For instance:

Me llamo Linda.
Yo soy niña.
Yo vivo con mi familia en Milwaukee.
Hay cuatro personas en mi familia:
  mi madre, mi padre, mi hermano y yo.
Yo tengo once años.

RECORDS:

SPANISH SEMESTER 3, Bands 9, 10, 11, 12
SPANISH FIFTH GRADE (ALBUM 2), Bands 26, 27, 28

LOS DÍAS DE LA SEMANA

April 2, 1962

THE DAYS OF THE WEEK

LESSON 13

EXPLANATION OF TELECAST

Pupils will learn to say the days of the week in Spanish.

REVIEW:

¿Hay un calendario aquí?	Is there a calendar here?
Sí, hay un calendario aquí.	Yes, there is a calendar here.
¿Qué es esto?	What is this?
Es un calendario.	It is a calendar.
Vaya usted al calendario, por favor.	Go to the calendar, please.
Yo voy al calendario.	I am going to the calendar.

CONVERSATIONAL PATTERNS

¿Qué son estos?	What are these?
Son los días la semana.	They are the days of the week.
¿Cuántos días hay en una semana?	How many days are there in a week?
Hay siete días en una semana.	There are seven days in a week.
Los días de la semana son:	The days of the week are:
lunes	Monday
martes	Tuesday
miércoles	Wednesday
jueves	Thursday
viernes	Friday
sábado	Saturday
domingo	Sunday
¿Qué día es hoy?	What day is today?
Hoy es lunes.	Today is Monday.
...... martes.	Today is Tuesday.
...... miércoles.	Today is Wednesday.
...... jueves.	Today is Thursday.
...... viernes.	Today is Friday.
...... sábado.	Today is Saturday.
...... domingo.	Today is Sunday.

RIMA:	RHYME:
Lunes, martes, miércoles, tres	Monday, Tuesday, Wednesday three
Lunes, martes, miércoles, tres.	Monday, Tuesday, Wednesday three.
Jueves, viernes, sábado, seis	Thursday, Friday, Saturday six
Jueves, viernes, sábado, seis.	Thursday, Friday, Saturday six.
Y domingo, siete.	And Sunday seven.

continued. . .

LOS DÍAS DE LA SEMANA

THE DAYS OF THE WEEK

CONVERSATIONAL PATTERNS (continued)

¿Verdad?	Is that right?
Sí, es verdad.	Yes, that's right.
No, no es verdad.	No, that isn't right.
Hasta luego.	See you later.

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To the Teacher."

Have the pupils memorize the days of the week in Spanish. Point to the days of the week in order on your room calendar. Recite them with your class. Then change the recitation to row by row, and then to individuals. Next call out the name of a day and ask a pupil to come up and point it out on the calendar.

Play the game ¿Cuál falta? found in the section entitled "Games."

RECORDS:

SPANISH SEMESTER 2, Band 13
SPANISH FIFTH GRADE (ALBUM 2), Band 29

LOS MESES DEL AÑO

April 4, 1962

THE MONTHS OF THE YEAR

LESSON 14

EXPLANATION OF TELECAST

Pupils will learn to say the months of the year in Spanish.

REVIEW:

¿Cuántos días hay en una semana?	How many days are there in a week?
Hay siete días en una semana.	There are seven days in a week.
Los días de la semana son:	The days of the week are:
lunes	Monday
martes	Tuesday
miércoles	Wednesday
jueves	Thursday
viernes	Friday
sábado	Saturday
domingo	Sunday
Me gusta el domingo.	I like Sunday.

CONVERSATIONAL PATTERNS

Vamos a hablar español.	Let's speak Spanish.
¿Dónde está el calendario, clase?	Where is the calendar, class?
Yo voy al calendario.	I am going to the calendar.
Aquí está el calendario.	Here is the calendar.
Aquí están los meses del año.	Here are the months of the year.
¿Cuántos meses hay en un año?	How many months are there in a year?
Hay doce meses en un año.	There are twelve months in a year.
Los meses del año son:	The months of the year are:

enero	julio	January	July
febrero	agosto	February	August
marzo	septiembre	March	September
abril	octubre	April	October
mayo	noviembre	May	November
junio	diciembre	June	December

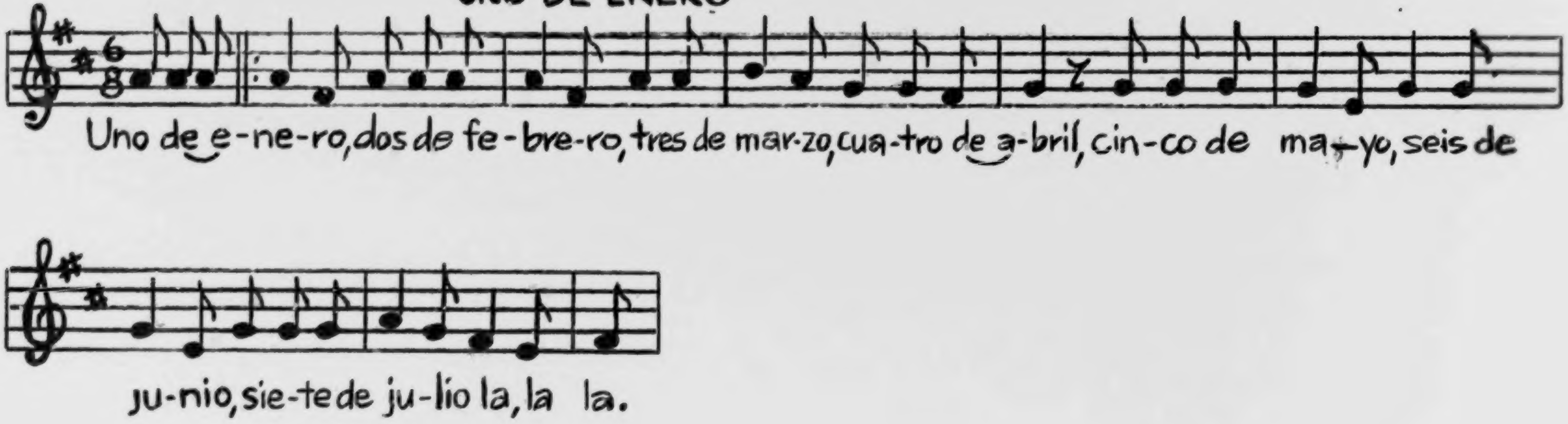
LOS MESES DEL AÑO

THE MONTHS OF THE YEAR

CONVERSATIONAL PATTERNS (continued)

CANCIÓN:	SONG:

UNO DE ENERO


Uno de e-ne-ro, dos de fe-bre-ro, tres de mar-zo, cua-tro de a-bril, cin-co de ma-yo, seis de
ju-nio, sie-te de ju-lio la, la la.

Hasta luego.	See you later.

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To the Teacher."

Have the pupils memorize the months of the year in Spanish. Point to the months of the year on your room calendar one by one, and recite them with the class. Then change the recitation to row by row, and then to individuals. Next call out the name of a month and ask a pupil to come up and point it out on the calendar.

Play the game ¿Cuál falta? found in the section entitled "Games."

Have a group of pupils make a room calendar.

Instructions to follow:

- A large sheet of heavy paper could be used for the calendar. Across the top, have the children print, EL CALENDARIO. Below the title, and to the left three lines of print, one below the other, should read: El mes es:________; El día es:________; La fecha (date) es:________. The space on the right of the calendar should be left blank so that individual cards may be inserted with the correct month, day and date.

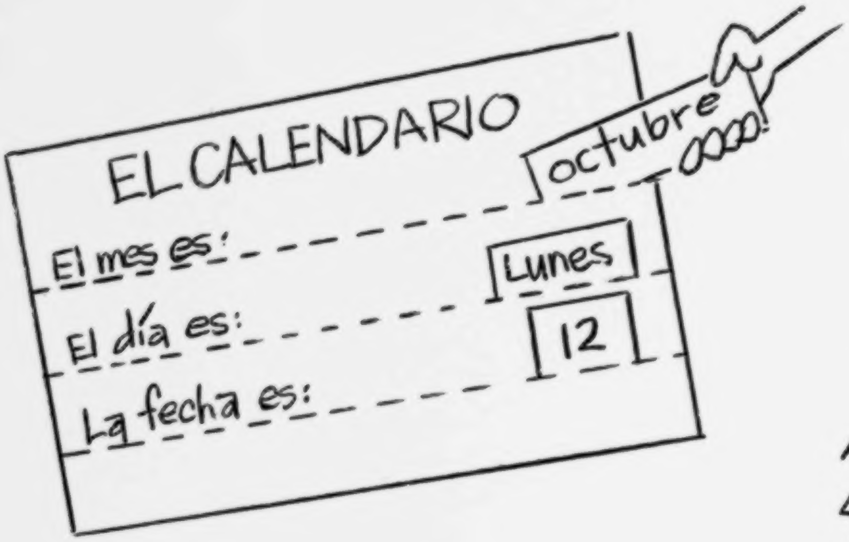
continued. . .

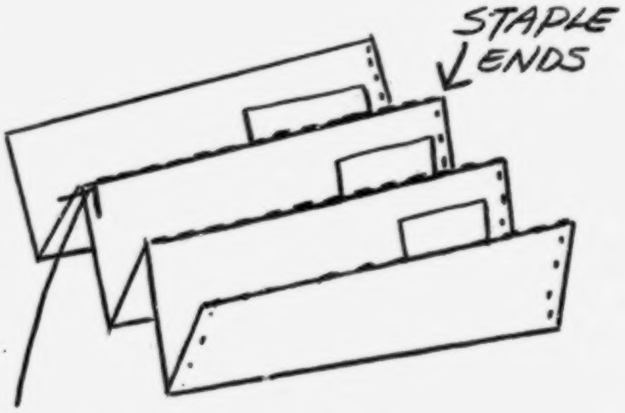
LOS MESES DEL AÑO

THE MONTHS OF THE YEAR

SUGGESTED FOLLOW-UP ACTIVITIES (continued)

- When the lettering is completed, the calendar is folded. Folds of about two inches should be taken just below each of the three lines of print. The folds should be stapled on each side of the calendar to form slots to hold individual cards.
- Next make the cards. The month, the day, and the date should have individual cards.
- Individual pupils should be responsible for changing the cards daily and keeping the calendar up to date. The pupil in charge for the day should report orally to the class, Es lunes, el doce de octubre.





FOLD FORWARD ON DOTTED LINES TO FORM POCKET

RECORD:

SPANISH SEMESTER 2, Band 14
SPANISH FIFTH GRADE (ALBUM 2), Band 30

¿CUÁL ES LA FECHA?

WHAT IS THE DATE?

April 9, 1962

LESSON 15

EXPLANATION OF TELECAST

What is the date? The pupils will learn to link the day, date, and month to answer this question in Spanish.

REVIEW:

Hay siete días en una semana.	There are seven days in a week.
Los días de la semana son:	The days of the week are:
lunes	Monday
martes	Tuesday
miércoles	Wednesday
jueves	Thursday
viernes	Friday
sábado	Saturday
domingo	Sunday
Hay doce meses en un año.	There are twelve months in a year.
Los meses del año son:	The months of the year are:
enero	January
febrero	February
marzo	March
abril	April
mayo	May
junio	June
julio	July
agosto	August
septiembre	September
octubre	October
noviembre	November
diciembre	December

CONVERSATIONAL PATTERNS

Yo voy a la escuela el lunes, el martes, el miércoles, el jueves, y el viernes.	I go to school on Monday, Tuesday, Wednesday, Thursday, and Friday.
Yo no voy a la escuela el sábado y el domingo.	I don't go to school on Saturday and Sunday.
Me gustan el sábado y el domingo.	I like Saturday and Sunday.
¿Cuál es la fecha?	What is the date?
¿................ de su cumpleaños?	What is the date of your birthday?
Es lunes, el nueve de abril.	It is Monday, the ninth of April.
.. martes, el diez de abril.	It is Tuesday, the tenth of April.
.. miércoles, el once de abril.	It is Wednesday, the eleventh of April.
.. jueves, el doce de abril.	It is Thursday, the twelfth of April.

continued. . .

¿CUÁL ES LA FECHA?

WHAT IS THE DATE?

CONVERSATIONAL PATTERNS (continued)

POEMA:

En enero hace frío
En febrero, también.
En marzo hace viento
En abril está bien.

En mayo hay flores
Y en junio el amor.
En julio vacaciones
Y en agosto el calor.

En septiembre hay neblina
En octubre el tronar.
Noviembre trae lluvia,
Y diciembre el nevar.

POEM:

In January it is cold
In February, also.
In March it is windy
In April it is fine.

In May there are flowers
And in June love.
In July vacations
And in August the heat.

In September there is fog
In October the thunder.
November brings rain
And December snow.

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To the Teacher."

Assign individual pupils to be responsible for reporting orally to the class the day, the date, and the month. For instance, Es lunes, el nueve de abril.

Ask the pupils ¿Cuál es la fecha de su cumpleaños? The pupils are to answer Es_____, el ______ de _________, supplying the day, date, and month of their birthday this year. The questioning may continue until all the pupils have had the opportunity to answer.

The teacher might want to write the poem on the chalkboard. This could be used as a choral reading or as basis for presentation by a group of pupils.

RECORD:

SPANISH SEMESTER 2, Band 15.
SPANISH FIFTH GRADE (ALBUM 2), Band 31

¿SABE USTED ESTO?

DO YOU KNOW THIS?

April 11, 1962

LESSON 16

EXPLANATION OF TELECAST

This is the fourth review lesson of the semester. Lessons 13, 14, and 15 will be reviewed.

CONVERSATIONAL PATTERNS

REVIEW:

¿Qué es esto? Es un calendario.	What is this? It is a calendar.
Yo voy al calendario. Hay un calendario aquí.	I am going to the calendar. There is a calendar here.
¿Qué día es hoy?	What day is today?
Hoy es lunes.	Today is Monday.
...... martes.	Today is Tuesday.
...... miércoles.	Today is Wednesday.
...... jueves.	Today is Thursday.
...... viernes.	Today is Friday.
...... sábado.	Today is Saturday.
...... domingo.	Today is Sunday.
Yo voy a la escuela el lunes, el martes, el miércoles, el jueves, y el viernes.	I go to school Monday, Tuesday, Wednesday, Thursday, and Friday.
Me gusta mi escuela.	I like my school.
Yo no voy a la escuela el sábado y el domingo.	I do not go to school Saturday and Sunday.
Los meses del año son:	The months of the year are:

enero	julio	January	July
febrero	agosto	February	August
marzo	septiembre	March	September
abril	octubre	April	October
mayo	noviembre	May	November
junio	diciembre	June	December

¿Cuál es la fecha?	What is the date?
Es miércoles, el once de abril.	It is Wednesday, the eleventh of April.
¿Cuál es la fecha de su cumpleaños?	What is the date of his birthday?
Es el doce de febrero.	It is the twelfth of February.

continued. . .

¿SABE USTED ESTO?

DO YOU KNOW THIS?

CONVERSATIONAL PATTERNS (continued)

RIMA: LOS MESES DEL AÑO	RHYME: THE MONTHS OF THE YEAR
En enero hace frío	In January it is cold
En febrero, también.	In February, also.
En Marzo hace viento	In March it is windy
En abril está bien.	In April it is fine.
En mayo hay flores	In May there are flowers,
Y en junio el amor.	And in June love.
En julio vacaciones,	In July vacations,
Y en agosto el calor.	And in August the heat.
En septiembre hay neblina,	In September there is fog
En octubre el tronar.	In October the thunder.
Noviembre trae lluvia	November brings rain
Y diciembre el nevar.	And December snow.
¿Verdad?	Is that right?
¡Felices Pascuas!	Happy Easter!
¡....... vacaciones!	Happy vacation!
Adiós. Hasta la vista.	Good-by. Until I see you again.

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To the Teacher."

Encourage the pupils to tell simple stories about themselves. For instance:

Me llamo Pedro.
Yo soy un alumno bueno.
Yo tengo once años.
Me gusta la escuela.
Yo voy a la escuela el lunes, el martes, el miércoles, el jueves, y el viernes. Yo no voy a la escuela el sábado y el domingo.
Yo voy a la escuela en septiembre, octubre, noviembre, diciembre, enero, febrero, marzo, abril, mayo y junio. Yo no voy a la escuela en julio y agosto. Son meses de vacaciones. Me gustan las vacaciones.

RECORDS:

SPANISH SEMESTER 2, Bands 13, 14, 15, 16
SPANISH FIFTH GRADE (ALBUM 2), Bands 29, 30, 31, 32

¿QUÉ LLEVO YO?

April 30, 1962

WHAT DO I WEAR?

LESSON 17

EXPLANATION OF TELECAST

Pupils will learn the Spanish names for some articles of clothing.

REVIEW

Buenas tardes, clase.	Good afternoon, class.
¿Cómo están ustedes?	How are you?
¿Están presentes todos?	Is everyone present?
¡Qué bueno!	How nice!
Hay muchas cosas aquí.	There are many things here.

CONVERSATIONAL PATTERNS

Pongan atención.	Pay attention.
¿Qué es esto?	What is this?
Es un sombrero.	It is a hat.
.. un suéter.	It is a sweater.
.. una blusa.	It is a blouse.
.. una falda.	It is a skirt.
.. una camisa.	It is a shirt.
Son pantalones.	They are trousers.
... zapatos.	They are shoes.
¿Qué llevo yo?	What do I wear?
Yo llevo un sombrero.	I wear a hat.
.... un suéter.	I wear a sweater.
.... una blusa.	I wear a blouse.
.... una falda.	I wear a skirt.
.... zapatos, también.	I wear shoes, also.
Me gustan mis zapatos.	I like my shoes.

CANCIÓN: EL JARABE	SONG: EL JARABE
Qué bonito bailar el Jarabe.	Oh, how lovely to dance the Jar
Con rebozo y grande sombrero.	With rebozo and wide-brimmed so
Vestido en China poblana y charro	Dressed in China Poblana and charro
Bailamos en talón y en dedo.	We are dancing on heel and on t

Adiós. Hasta luego.	Good-by. See you later.

continued. .

¿QUÉ LLEVO YO?

WHAT DO I WEAR?

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To the Teacher."

Play the record band again. Ask the pupils to point to the articles of clothing worn by classmates as these articles are named. For instance: When the narrator says *Es una blusa*, the pupils are to point to a girl's blouse. Continue with the second part of the record band so that the pupils can repeat after the narrator.

Sing *El Járabe*. The music can be found on p. 172 of the "American Singer," Book 5.

RECORD:

SPANISH SEMESTER 2, Band 17

¿QUÉ LLEVA ÉL? May 2, 1962
WHAT DOES HE WEAR? LESSON 18

EXPLANATION OF TELECAST

New patterns involving articles of clothing will be further developed in this lesson.

REVIEW

Hola, amigos.	Hello, friends.
Yo soy su maestra.	I am your teacher.
Ustedes son mis alumnos.	You are my pupils.
¿Qué llevo yo?	What do I wear?
Yo llevo un sombrero.	I wear a hat.
.... un suéter.	I wear a sweater.
.... una blusa.	I wear a blouse.
.... una falda.	I wear a skirt.
.... zapatos, también.	I wear shoes, also.
Me gusta mi sombrero.	I like my hat.
Pongan atención.	Pay attention.
CANCIÓN: EL JARABE	SONG: EL JARABE
Qué bonito bailar el Jarabe.	Oh, how lovely to dance the Jarabe
Con rebozo y grande sombrero.	With rebozo and wide-brimmed sombr
Vestido en China poblana y charro	Dressed in China Poblana and charro
Bailamos en talón y en dedo.	We are dancing on heel and on toe.

CONVERSATIONAL PATTERNS

¿Qué lleva él?	What does he wear?
Él lleva un sombrero.	He wears a hat.
.... una camisa.	He wears a shirt.
.... pantalones.	He wears trousers.
.... zapatos, también.	He wears shoes, also.
Me gusta su ropa.	I like his clothes.
¿Qué lleva ella?	What does she wear?
Ella lleva un suéter.	She wears a sweater.
.... una blusa.	She wears a blouse.
.... una falda.	She wears a skirt.
.... zapatos, también.	She wears shoes, also.
Me gusta su ropa.	I like her clothes.
Adiós. Hasta luego.	Good-by. Until the next time.

continued. . .

¿QUÉ LLEVA ÉL?

WHAT DOES HE WEAR?

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To the Teacher."

Ask the question *¿Qué lleva él*? or *¿Qué lleva ella*? pointing to an article of clothing worn by a pupil. The class should be encouraged to answer in a complete sentence *Él lleva una camisa* or *Ella lleva una blusa*. Continue in this matter until all seven articles of clothing have been reviewed.

RECORD:

SPANISH SEMESTER 2, Band 18.

¿DE QUÉ COLOR ES?

WHAT COLOR IS IT?

May 7, 1962

LESSON 19

EXPLANATION OF TELECAST

Pupils will practice describing the color of their clothing.

REVIEW

Buenas tardes, amigos.	Good afternoon, friends.
¿Qué llevo yo?	What do I wear?
Yo llevo un sombrero.	I wear a hat.
.... un suéter.	I wear a sweater.
.... una blusa.	I wear a blouse.
.... una falda.	I wear a skirt.
.... zapatos, también.	I wear shoes, too.
Aquí está mi amigo Pancho.	Here is my friend Frank.
.... amiga Rosita.	Here is my friend Rose.
¿Qué lleva él?	What does he wear?
Él lleva una camisa.	He wears a shirt.
.... pantalones.	He wears trousers.
.... zapatos.	He wears shoes.
¿Qué lleva ella?	What does she wear?
Ella lleva un suéter.	She wears a sweater.
.... una falda.	She wears a skirt.
.... zapatos, también.	She wears shoes, too.

CANCIÓN: EL JARABE	SONG: EL JARABE
Qué bonito bailar el Jarabe.	Oh, how lovely to dance the Ja
Con rebozo y grande sombrero.	With rebozo and wide-brimmed s
Vestido en China poblana y charro	Dressed in China Poblana and charro
Bailamos en talón y en dedo.	We are dancing on heel and on

CONVERSATIONAL PATTERNS

Pongan atención.	Pay attention.
¿De qué color es la blusa?	What color is the blouse?
¿............... la falda?	What color is the skirt?
¿............... la camisa?	What color is the shirt?
¿............... el suéter?	What color is the sweater?
¿........... son los pantalones?	What color are the trousers?
¿............... los zapatos?	What color are the shoes?
¿........... es el sombrero?	What color is the hat?

continued. .

¿DE QUÉ COLOR ES?

WHAT COLOR IS IT?

CONVERSATIONAL PATTERNS (continued)

La blusa es blanca.	The blouse is white.
La falda .. amarilla.	The skirt is yellow.
La camisa.. blanca.	The shirt is white.
El suéter.. color de café.	The sweater is brown.
El sombrero es rojo.	The hat is red.
Los pantalones son color de café.	The trousers are brown.
Los zapatos son negros.	The shoes are black.
Me gusta este color.	I like this color.

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To the Teacher."

Play the game ¿Quién es? Have a pupil describe another pupil in the class by telling the colors of his or her articles of clothing. If a child thinks it is he that is being described, he should ask: ¿Soy yo? If he is not correct let other pupils guess whom the person might be.

Example: Es un niño.
Él lleva una camisa blanca.
Él lleva pantalones negros.
Él lleva zapatos negros, también.
Él no lleva un suéter.
¿Quién es?

RECORD:

SPANISH SEMESTER 2, Band 19

¿SABE USTED ESTO? May 9, 1962

DO YOU KNOW THIS? LESSON 20

EXPLANATION OF TELECAST

This is the fifth review lesson of the semester. Lessons 17, 18, and 19 will be reviewed by means of simple stories.

CONVERSATIONAL PATTERNS

REVIEW:

Mi Sombrero	My Hat
Yo soy alumna.	I am a pupil.
Yo vivo en Milwaukee.	I live in Milwaukee.
Yo vivo con mi familia.	I live with my family.
Yo llevo un sombrero.	I wear a hat.
Yo llevo un sombrero bonito.	I wear a pretty hat.
Es un sombrero negro.	It is a black hat.
Mi sombrero es bueno.	My hat is good.
Es bonito. ¿Verdad?	It is pretty. Right?

Un Suéter Bonito	A Pretty Sweater
Mi padre lleva un suéter.	My father wears a sweater.
Él lleva un suéter rojo.	He wears a red sweater.
Me gusta su suéter.	I like his sweater.
Su suéter es bonito.	His sweater is pretty.

La Falda de Rosa	Rose's Skirt
Hoy es el cumpleaños de Rosa.	Today is Rose's birthday.
Ella tiene once años.	She is eleven years old.
Rosa es mi hermana.	Rose is my sister.
Ella lleva una falda.	She wears a skirt.
Es una falda color de café.	It is a brown skirt.
Me gusta su falda.	I like her skirt.
Me gusta el color.	I like the color.

Los Zapatos	The Shoes
Pablo tiene zapatos.	Paul has shoes.
Él lleva los zapatos.	He wears shoes.
No me gustan los colores.	I do not like the color.
No son bonitos.	They are not pretty.
Los zapatos son rojos, amarillos y blancos.	The shoes are red, yellow and white.
¿De qué color es la camisa?	What color is the shirt?
¿............ son los pantalones?	What color are the trousers?
La camisa es blanca.	The shirt is white.
Los pantalones son negros.	The trousers are black.

continued. . .

¿SABE USTED ESTO?

DO YOU KNOW THIS?

CONVERSATIONAL PATTERNS (continued)

CANCIÓN: EL JARABE	SONG: EL JARABE
Qué bonito bailar el Jarabe.	Oh, how lovely to dance the Jarabe.
Con rebozo y grande sombrero.	With rebozo and wide-brimmed sombrer
Vestido en China poblana y charro	Dressed in China Poblana and charro
Bailamos en talón y en dedo.	We are dancing on heel and toe.

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To the Teacher."
Encourage the Pupils to create their own stories patterned after the ones used on the telecast.
Place on the chalkboard or hexograph this crossword puzzle to be filled out by the pupils at home or during free periods.

RECORD:

SPANISH SEMESTER 2, Band 20.

continued. . .

CRUCIGRAMA

1 c	u	2 m	p	l	e	3 a	ñ	4 o	s	■	5 g	6 u	7 s	8 t	a
o	■	i	■	■	■	l	■	n	■	9 n	■	10 n	u	e	v
m	■	12 s	e	i	13 s	■	■	c	■	14 u	n	o	■	n	■
o	■	■	■	■	i	■	15 d	e	m	e	■	■	■	g	■
■	16 f	e	b	r	e	r	o	■	■	v	■	■	17 h	o	18 r
19 L	a	s	■	■	t	■	c	■	20 p	e	r	r	o	■	21 e
■	v	■	22 J	u	e	23 v	e	s	■	■	■	■	Y	■	l
24 d	o	25 s	■	■	■	i	■	■	26 m	27 a	y	o	■	28 c	o
■	30 r	o	j	a	■	31 v	i	v	e	ñ	■	■	32 r	o	j
■	■	n	■	■	■	o	■	■	33 s	o	Y	■	■	n	■

HORIZONTALMENTE

1. birthday
5. like
10. nine
12. six
14. one
15. give me
16. February
17. hour
19. the (fem. plural)
20. dog
21. on
22. Thursday
24. two
26. May
28. with
30. red (fem.)
31. they live
32. red (masc.)
33. I am

VERTICALMENTE

1. how
2. my (plural)
3. to the (contraction)
4. eleven
6. one
7. your
8. I have
9. nine
11. they are
13. seven
15. twelve
16. please
17. today
18. clock
23. I like
25. they are
26. month
27. year
28. with
29. no

¿SABE USTED ESTO?

May 14, 19

DO YOU KNOW THIS?

LESSON

EXPLANATION OF TELECAST

A group of pupils will be used on the telecast to aid in the review of the semester's conversational patterns.

PLAYLET: ¡HOLA, AMIGOS!

Two pupils walk into scene.

They see two others walk toward them.

Pupils 1 and 2:	¡Hola!	Hello!
Pupils 3 and 4:	Buenas tardes.	Good afternoon.
Pupil 1:	¿Cómo está usted?	How are you?
Pupil 3:	Muy bien, gracias. ¿Y usted?	Very fine, thank you. And you?
Pupil 1:	Muy bien, gracias.	Very fine, thank you.
Pupil 3:	¿Cómo está usted?	How are you?
Pupil 2:	Muy bien, gracias. ¿Y usted?	Very fine, thank you. And you?
Pupil 3:	Muy bien, gracias.	Very fine, thank you.
Pupil 1:	¿Dónde vive usted?	Where do you live?
Pupil 4:	Yo vivo en una casa blanca. Yo vivo en Milwaukee. Yo vivo con mi familia.	I live in a white house. I live in Milwaukee. I live with my family.
Pupil 4:	¿Dónde vive usted?	Where do you live?
Pupil 1:	Yo vivo en una casa blanca, también. Yo vivo en México. Yo vivo con mi familia, también.	I live in a white house, also. I live in Mexico. I live with my family, also.
Pupil 4:	¿Dónde vive usted?	Where do you live?
Pupil 2:	Yo vivo en una casa roja. Yo vivo en México, también. Yo vivo con mi familia, también.	I live in a red house. I live in Mexico, also. I live with my family, also.

continued. . .

¿SABE USTED ESTO?

DO YOU KNOW THIS?

PLAYLET: ¡HOLA, AMIGOS! (continued)

Pupil 4:	Aquí está mi familia. (shows pictures)	Here is my family.
Pupil 3:	¿Quién es él?	Who is he?
Pupil 4:	Él es mi padre.	He is my father.
Pupil 3:	¿Quién es él?	Who is he?
Pupil 4:	Él es mi hermano.	He is my brother.
Pupil 2:	¿Quién es ella?	Who is she?
Pupil 4:	Ella es mi madre.	She is my mother.
Pupil 2:	¿Quién es ella?	Who is she?
Pupil 4:	Ella es mi hermana.	She is my sister.
Pupil 1:	¿Tiene su familia muchos animales?	Does your family have many animals?
Pupil 4:	Sí, mi familia tiene muchos animales. (shows pictures)	Yes, my family has many animals.
	Mi hermano tiene un perro.	My brother has a dog.
	Mi madre tiene una gallina.	My mother has a hen.
	Mi padre tiene un burro.	My father has a donkey.
	Yo tengo un pato.	I have a duck.
Pupil 3:	¿Qué hora es? (looks at watch or clock)	What time is it?
	Son las ocho.	It is eight o'clock.
	Vamos a la escuela.	Let's go to school.
Pupil 4:	Bueno.	All right.
Pupils 3 and 4:	Adiós. Hasta la vista.	Good-by. See you again.
Pupils 1 and 2:	Adiós. Hasta la vista.	Good-by. See you again.

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To the Teacher."

Hexograph copies of the playlet. Assign roles to interested pupi and have them present the playlet to the class during the perio when no telecasts are scheduled.

RECORD:

SPANISH SEMESTER 2, Band 21

EL CUMPLEAÑOS DE MARÍA

May 16, 1962

MARY'S BIRTHDAY

LESSON 22

EXPLANATION OF TELECAST

A group of pupils will be used on the telecast to aid in the review of the semester's conversational patterns.

PLAYLET:	EL CUMPLEAÑOS DE MARÍA	MARY'S BIRTHDAY
Pupil 1 to class:	Hoy es un día de fiesta.	Today is a party day.
	Hoy es el cumpleaños de María.	Today is Mary's birthday.
	Yo voy a la fiesta de María.	I am going to Mary's party.
Pupil 2:	Yo voy a la fiesta de Maria, también.	I am going to Mary's party, also.
	Vamos a la fiesta.	Let's go to the party.
Walk along; meet two more pupils		
Pupils 1 and 2:	¡Hola, amigos!	Hello, friends!
Pupils 3 and 4:	¡Hola, amigos!	Hello, friends!
Pupils 1 and 2:	¿Cómo están ustedes?	How are you?
Pupils 3 and 4:	Muy bien, gracias. ¿Y ustedes?	Very fine, thank you. And you?
Pupils 1 and 2:	Muy bien, gracias.	Very fine, thank you.
Pupil 1:	Hoy es el cumpleaños de María.	Today is Mary's birthday.
	Hoy es domingo, el 16 de mayo.	Today is Sunday, the 16th of May.
	Yo voy a la fiesta de María.	I am going to Mary's party.
	Pablo y yo vamos a la fiesta de María.	Paul and I are going to Mary's party.
Pupil 3:	Yo voy a la fiesta de María, también.	I am going to Mary's party, also.
Pupil 4:	Yo voy a la fiesta de María, también.	I am going to Mary's party, also.
Pupil 2:	¡Bueno! Vamos a la fiesta de María.	Good! Let's go to Mary's party.

continued. . .

EL CUMPLEAÑOS DE MARÍA

MARY'S BIRTHDAY

PLAYLET: EL CUMPLEAÑOS DE MARÍA (continued)

Pupil 3:	¿Qué hora es?	What time is it?
Pupil 4:	Son las dos.	It is two o'clock.
Pupil 2:	María tiene una piñata.	Mary has a piñata.
Pupils 1, 3, 4:	¡Qué bueno!	How nice!
Pupil 4:	Aquí está la casa de María.	Here is Mary's house.
Pupil 5 (María):	¡Hola, amigos!	Hello, friends!
Pupils 1, 2, 3, 4:	¡Hola, María!	Hello, Mary!
Pupil 1:	Feliz cumpleaños, María. Aquí está un regalo.	Happy birthday, Mary. Here is a gift.
Pupil 5:	Gracias, Rosa.	Thank you, Rose.
Pupil 1:	De nada.	You're welcome.
Pupil 2:	Feliz cumpleaños, María. Aquí está un regalo.	Happy birthday, Mary. Here is a gift.
Pupil 5:	Gracias, Pablo.	Thank you, Paul.
Pupil 2:	De nada.	You're welcome.
Pupil 3:	Feliz cumpleaños, María. Aquí está un regalo.	Happy birthday, Mary. Here is a gift.
Pupil 5:	Gracias, Ana.	Thank you, Ann.
Pupil 3:	De nada.	You're welcome.
Pupil 4:	Feliz cumpleaños, María. Aquí está un regalo.	Happy birthday, Mary. Here is a gift.
Pupil 5:	Gracias, Pancho.	Thank you, Frank.
Pupil 4:	De nada.	You're welcome.
Pupil 1:	¿Cuántos años tiene usted, María?	How old are you, Mary?
Pupil 5:	Yo tengo doce años.	I am twelve years old.

continued. . .

EL CUMPLEAÑOS DE MARÍA

MARY'S BIRTHDAY

PLAYLET: EL CUMPLEAÑOS DE MARÍA (continued)

Pupils 2 and 3:	Vamos a cantar.	Let's sing.
	Vamos a cantar Feliz Cumpleaños.	Let's sing "Happy Birthday."

(Tune: Happy Birthday)

Pupils 1, 2, 3, 4:	Feliz cumpleaños	Happy Birthday
	Querida María.	Dear Mary
	Hoy celebramos	Today we celebrate
	Con fiesta su día.	Your day with a party.
Pupil 4:	Vamos a cantar otra vez.	Let's sing again.
Pupils 1, 2, 3, 4:	Feliz cumpleaños	Happy Birthday
	Querida María	Dear Mary
	Hoy celebramos	Today we celebrate
	Con fiesta su día.	Your day with a party.

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section titled "To the Teacher."

Hexograph copies of the playlet. Assign roles to interested pupils and have them present the playlet to the class during the periods when no telecasts are scheduled.

RECORD:

SPANISH SEMESTER 2, Band 22

¿SABE USTED ESTO? May 21, 1962

DO YOU KNOW THIS? LESSON 23

EXPLANATION OF TELECAST

Picture stories will be used to aid in the review of the semester's conversational patterns.

PICTURE STORIES

ROSITA	ROSE
Me llamo Rosita. Yo vivo en México. Yo vivo con mi familia. Hay cuatro personas en mi familia: Ella es mi madre; Él es mi padre; Él es mi hermano. Mi familia es buena. Me gusta mi familia.	My name is Rose. I live in Mexico. I live with my family. There are four persons in my family. She is my mother. He is my father. He is my brother. My family is good. I like my family.
Mi hermano se llama Panchito. Él tiene doce años. Yo tengo once años.	My brother's name is Frank. He is twelve years old. I am eleven years old.
Aquí está mi casa. Mi casa es blanca y roja. Es una casa bonita. Hay muchas ventanas y dos puertas en mi casa. Me gusta mi casa.	Here is my house. My house is white and red. It is a pretty house. There are many windows and two doors in my house. I like my house.
Mi familia tiene muchos animales. Mi madre tiene una gallina roja y muchos pollitos amarillos. Mi padre tiene un burro color de café. Mi hermano tiene un perro negro. Yo tengo un pato blanco.	My family has many animals. My mother has a red hen and many yellow chicks. My father has a brown donkey. My brother has a black dog. I have a white duck.

continued. . .

¿SABE USTED ESTO?

DO YOU KNOW THIS?

PICTURE STORIES (continued)

Me gusta mi familia. Me gustan mi casa. Me gusta los animales. Me gusta usted.	I like my family. I like my house. I like the animals. I like you.
PANCHITO	**FRANK**
Me llamo Panchito. Yo soy niño. Yo tengo doce años. Yo vivo con mi familia. Hay cuatro personas en mi familia: mi madre, mi padre, mi hermana y yo. Me gusta mi familia.	My name is Frank. I am a boy. I am twelve years old. I live with my family. There are four persons in my family: my mother, my father, my sister and I. I like my family.
Yo voy a la escuela. Rosita y yo vamos a la escuela el lunes, el martes, el miércoles, el jueves y el viernes. Vamos a la escuela a las nueve.	I go to school. Rosita and I go to school Monday, Tuesday, Wednesday, Thursday and Friday. We go to school at nine o'clock.
Hay muchos niños en la escuela. Hay una maestra bonita. Ella tiene una mesa grande y una silla grande. Ella escribe muchos números en el pizarrón. Yo escribo muchos números en mi papel. Los números son:	There are many children in school. There is a pretty teacher. She has a big desk and a big chair. She writes many numbers on the blackboard. I write many numbers on my paper. The numbers are:

continued. . .

¿SABE USTED ESTO?

DO YOU KNOW THIS?

PICTURE STORIES (continued)

cero, uno, dos, tres, cuatro,	zero, one, two, three, four,
cinco, seis, siete, ocho,	five, six, seven, eight,
nueve, diez, once, doce.	nine, ten, eleven, twelve.
Yo voy a la oficina.	I am going to the office.
Adiós. Hasta luego.	Good-by. See you again.

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To the Teacher."

Encourage the pupils to tell simple stories about themselves patterned after these picture stories.

RECORD:

SPANISH SEMESTER 2, Band 23

¿SABE USTED ESTO? May 23, 1962

DO YOU KNOW THIS? LESSON 24

EXPLANATION OF TELECAST

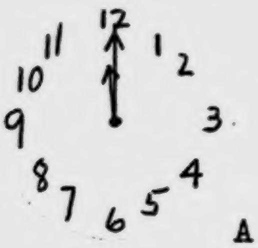
A test will be given to evaluate pupil aural comprehension of the semester's conversational patterns. Pupils will need paper and pencil.

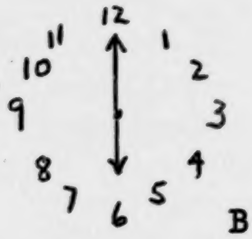
CONVERSATIONAL PATTERNS

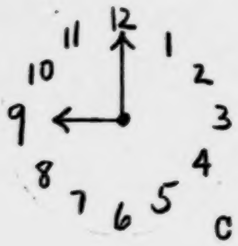
EXAMEN: ¿DE QUÉ COLOR ES?	TEST: WHAT COLOR IS IT?
1. Es una falda roja.	It is a red skirt.
2. Es un suéter amarillo.	It is a yellow sweater.
3. Es una camisa blanca.	It is a white shirt.
4. Son pantalones negros.	They are black trousers.
5. Son zapatos color de café.	They are brown shoes.

EXAMEN: ¿CUÁL ES LA FECHA?	TEST: WHAT IS THE DATE?
6. Es el doce de febrero.	It is the twelfth of February.
7. Es el catorce de junio.	It is the fourteenth of June.
8. Es el cuatro de julio.	It is the fourth of July.

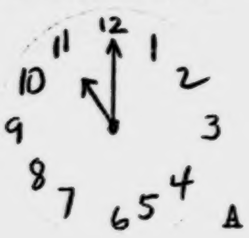
EXAMEN: ¿QUÉ HORA ES?	TEST: WHAT TIME IS IT?
9. Son las doce. (A)	

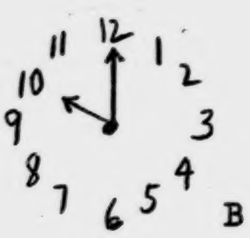

12 1 2 3 4 5 6 7 8 9 10 11
A

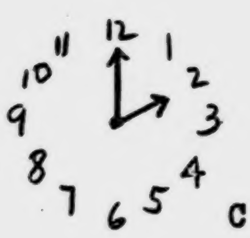

12 1 2 3 4 5 6 7 8 9 10 11
B


12 1 2 3 4 5 6 7 8 9 10 11
C

10. Son las diez. (B)


12 1 2 3 4 5 6 7 8 9 10 11
A


12 1 2 3 4 5 6 7 8 9 10 11
B


12 1 2 3 4 5 6 7 8 9 10 11
C

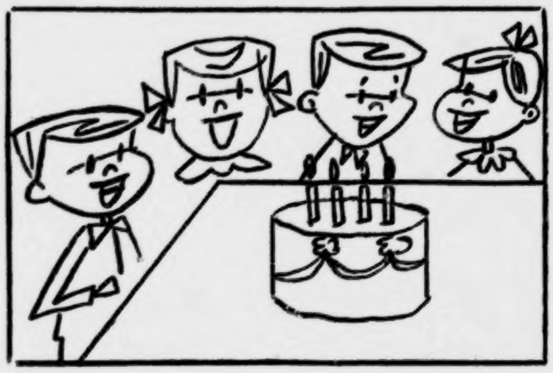
continued. .

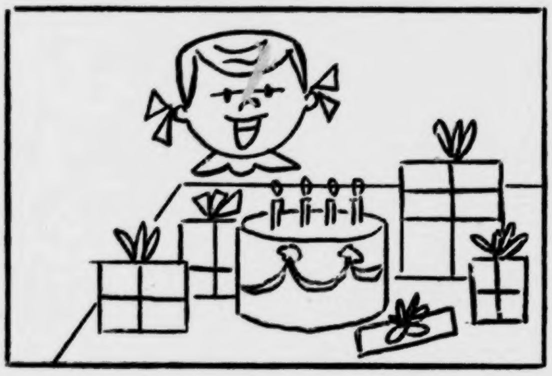
¿SABE USTED ESTO?

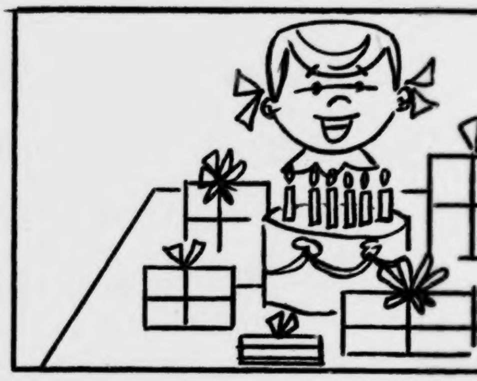
DO YOU KNOW THIS?

CONVERSATIONAL PATTERNS (continued)

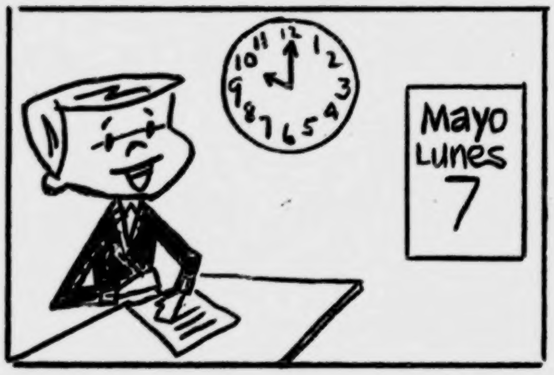
EXAMEN: PARAGRAPH COMPREHENSION

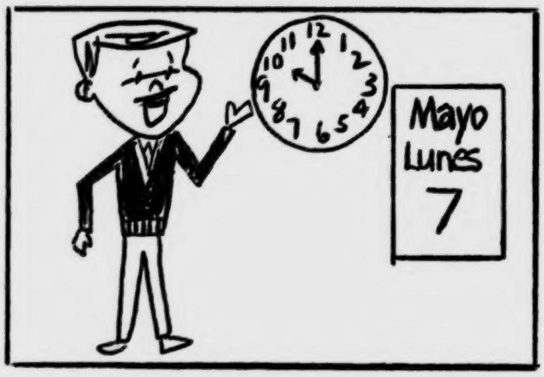


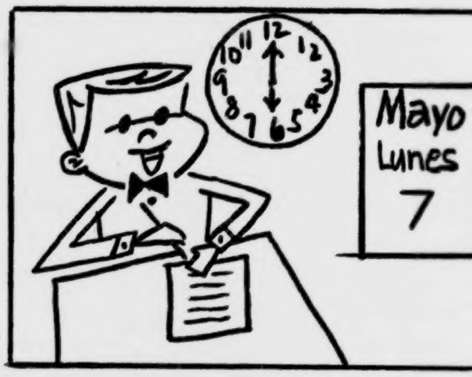




11. Es el cumpleaños de María.
    Ella tiene cuatro años.
    Hay muchos regalos en la mesa.
    No hay niños en la fiesta.







12. Hoy es lunes, el siete
    de mayo.
    Pedro está en la escuela.
    Son las diez.
    Pedro escribe en el papel.
    Él lleva un suéter.

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To the Teacher."
Check and discuss the test answers with the pupils.

RECORD:

SPANISH SEMESTER 2, Band 24

CORRELATING SPANISH WITH OTHER AREAS

Songs of Spanish origin or influence are very rhythmical and form a part of the music program in the fifth and sixth grades. The following suggestions might be explored as possible classroom activities throughout the entire semester:

Make rhythm instruments to accompany the songs of Latin America. American Singer, Book 5, pp. 108-109, contains instructions for making instruments such as: claves, castanets and bone rattles. One of many possible songs suited for accompaniment might be, "Rice With Milk" listed on page 111 of the same song book.

Plan a fiesta in which some Latin American songs and dances can be used. Additional information and instructions are contained on page 160 of the book, Music Everywhere.

Rote sing the songs of our Latin American neighbors. Many simple tunes can be found in the following books:

- American Singer
- Music Everywhere
- Singing in Harmony

Compose a simple melody with lyrics based on a Spanish conversational pattern.

Listen to Spanish songs found in the recordings which accompany the American Singer book.

Produce creative art work motivated by the Spanish telecast. The following suggestions might apply for the entire semester:

Paint memory pictures of telecast incidents which contained special action or dramatics. This may be a group action or a costumed figure.

Draw word recognition posters using the picture symbol with the Spanish word. A good poster media such as colored paper should be used.

Make drawings and paintings depicting live situations of communication in the Spanish language. The conversational expression would be written or lettered under the drawing or painting.

Letter charts and bulletins in Spanish.

Draw a map of the Latin-American countries showing their capitals and leading commodities.

Prepare a bulletin board display depicting:
- Latin-American sports.
- Customs of Spanish speaking countries.
- Festive costumes.
- Latin-American heroes.

Create drawings with the appropriate conversational patterns written in caption form below each drawing.

Create individual projects in celebration of Pan American Day (April 14). Some suggestions are: a model of Panama Canal, displays of the flags of the Pan American countries, and collections of currency or coins of the various countries.

Practice Latin American folk dancing as suggested and demonstrated by the Physical Education Department.

GAMES USED ON TELECAST

Vocabulary Games

1. One child is leader. He chooses a child to be blindfolded. He then motions to another child to shake hands with the blindfolded child and say: *Buenas tardes, amigo*. The first replies: *Buenas tardes, amigo. ¿Quién es*? The second replies: *Es un niño.* or *Es una niña*. This gives the blindfolded child a chance to hear the other's voice and to guess: *Es María*. If he guesses correctly, all the other children say: *Sí, es María*. If he guesses incorrectly, they say: *No, no es María*. If the right person is not guessed in three tries, another child is blindfolded and the game proceeds as before. If he guesses correctly the child waiting to be identified says: ¿*Cómo está usted, amigo*? and the conversation may continue as long as the two are able to keep it going.

2. Divide the children into two teams and let them take turns at answering. Hand each in turn a piece of colored paper. The child is to name the color and to say a sensible statement using the color, e.g. *roja*. *La blusa es roja*. Count the naming of the color one point and the sentence one point. The team with the greater number of points wins.

3. Place on a table or around the room any articles or pictures for which the children have learned the names. Choose a leader, who will say: *Déme un libro, (dos lápices, seis sombreros*, etc.) These directions should be addressed to the children in turn, they having been previously divided into teams. If a child responds with the correct action, his team scores one point. If a child does not respond correctly, the other team scores one. The team with the greater number of points wins. When a child responds correctly, the leader is to say: *Gracias, Juan*! (calling the correct name of the child), and the child should answer: *De nada*.

4. With the articles or pictures arranged as above, one child hides his eyes. The leader picks up an article or a picture and shows it to the class. The class claps its hands to show that it is ready, and the child with eyes closed then guesses what the picture is. He asks: ¿*Es una pluma*?, ¿*Es la casa*?, etc. To the question the other children answer in chorus: *Sí. Es una pluma*. or *No. No es una pluma*. as the case may be.

5. Play a variation of "Twenty Questions," using the classifications: una persona, un animal, una cosa (a thing). A dialogue might begin like this:

   Leader: Es una cosa.
   Pupil: ¿Es una casa?
   Leader: No, María. No es una casa.

   Pupil: ¿Es un libro?
   Sí, Juan. Es un libro.

GAMES USED ON TELECAST (continued)

Let Us Count - Vamos a Contar.

6. Pupils may count by twos or fives, to twenty.

   Pupils may be divided into two teams. Each member of one team must pair up with a member of the other group. A leader will dictate some number to each pair of pupils. The pupil who writes the correct number on the blackboard first, scores for his team.

   The game above could also be used orally to practice the days of the week and the months of the year.

7. Lo Tengo--this is the familiar "bingo game" which is played with a set of cardboards divided into numbered or pictured squares. For markers each child may use a strip of colored paper from which he tears off a small piece to cover the number or object called. The first child to cover all numbers or objects on his card, vertically, horizontally or diagonally calls out "Lo Tengo." He then must check with the leader by calling each number or object he has covered. If they check, he becomes the next leader.

8. ¿Quién tiene mi lápiz? (Who has my pencil?)

   Ask a group of ten children to stand before the class. Start the game by saying to the group, ¿Dónde está mi lápiz? El número dos tiene mi lápiz. "Número dos" answers, No, señora. Es el número ocho. "Número ocho" continues in the same way. When you wish to terminate the game, you may say, ¡Aquí está mi lápiz!

   This game is a good one to develop fluency and concentration as the point is to catch someone napping, and then he must take his seat. If this game is played when the numbers are well learned, it will be difficult to get anyone "out."

9. ¿Cuál falta? (Which is missing?)

   This game may be used with numbers, days of the week, months of the year, or any other series.

   You or a pupil leader may say, ¿Cuál falta? Uno, dos, tres, cuatro, seis, siete, ocho, nueve, diez.

   Falta el número cinco, Señorita.

   Sí, niños. Falta el número cinco.

   Write 5 on the board and have everyone repeat it. Now go on with the game, writing the missing number on the board after the class has determined which one was left out. When there are no more missing numbers to be detected, ask the class to read the numbers on the board. Then ask two pupils to come to the board and hand them each an eraser. They are to see who can first find and erase the number you call. When the numbers are well known, members of the class may call out the numbers to be erased. In this case be sure you indicate ahead of time which pupils are to speak, and in what order.

10. Aquí está (Here it is.)

One pupil goes out of the room. While he is gone, hide an eraser which you have marked with chalk. When pupil comes back into the room, the classmates will count 1, 2, 3, to 12. If he does not find the eraser at the end of the counting, the class will start counting again. When pupil is close to the eraser the class will count louder. When the pupil finds the eraser he must say AQUÍ ESTÁ.

11. ¿Qué hora es?

¿Qué hora es? can be played as soon as the numbers through twelve are taught. Use a toy clock with movable hands. Turn the face of the clock toward yourself and manipulate the hands so that the class cannot see the time. Then ask, ¿Qué hora es? Individually the children answer with a question in the voice, ¿Son las nueve?

No. No son las nueve.

When they have guessed the time, show the face of the clock and then say, Sí, son las.... The child who guesses correctly may then come up and move the hands of the clock, ask the class, ¿Qué hora es? and repeat the answer just as you did. This is much more effective than having the children tell the time as the teacher moves the hands of the play clock in their sight.

As soon as the hours are learned, and Es la una is distinguished from Son las dos, Son las tres, and so forth, begin on the half hour, Son las dos y media, Son las tres y media, and so on through all the different time combinations.

Animal Games

12. A group is divided into two teams. The leader holds up a picture of some animal and asks, ¿Qué animal es? alternating from one team to the other as in a spelling match.

Each pupil must answer in a complete sentence, Es un burro.

13. A pupil is sent out of the room, the group chooses one animal. The child returns and tries to guess the animal. He may have three chances.

Example:

Pupil: ¿Es el burro?
Group: No, no es el burro.

Pupil: ¿Es la gallina?
Group: No, no es la gallina.

Pupil: ¿Es el perro?
Group: Sí, es el perro.

14. ¿Quién tiene. . .? (Who has. . .?)

Each child holds a picture. First child says, Yo tengo. . ., naming the animal he holds. He then asks, ¿Quién tiene (name of animal)?

Child having that animal says, Yo tengo. . . . and in turn asks, ¿Quién tiene. . . ?

This continues until all animals are accounted for. Answers may vary--Yo tengo un burro bueno;
Yo tengo una gallina roja;
Yo tengo cuatro patos; etc.

MUSIC FOR YOU

TO THE TEACHER

In the elementary school there is a 100-minute weekly time allotment for instruction in music. The Music Department recommends that one-fifth of this time, or 20 minutes each week, be used for listening lessons based on the telecast and the RCA record albums supplied each building.

The time spent by the teacher and the class in viewing the telecast is considered a part of the allotted time for music instruction.

GENERAL PURPOSE

To acquaint young people with the appearance, sound and tone quality of the instruments of the orchestra.

To show how each instrument is played.
  What vibrates to produce the tone
  How the vibration is produced
  How the pitch is altered

TEACHER PREPARATION

In preparation for using these lessons, the following recommendations are made:

Consult the manual for the necessary preparations and for the classroom activities to follow each lesson.

Locate and become personally acquainted with:

- RCA Instruments of the Orchestra Charts. A set has been supplied each building.
- Set of records "The Instruments of the Orchestra" - Milton Cross
- RCA Victor Record Albums
  - Listening Activities Volumes 4 and 5
  - Rhythmic Activities Volume 4
- GOOD READING--the 1960 basic book catalog for grades 4-8, music section pp. 46-53.

Display a picture of the featured instrument or instruments in each lesson before and after the telecast.

TO THE TEACHER (continued)

ACTIVITIES FOLLOWING THE TELECAST

Play the recordings listed at the end of each lesson.

Encourage pupils to:

- Listen to broadcasts and telecasts which present orchestras, bands and other instrumental performers
- Attend concerts
- Read and report on the history or instruments and the lives of famous composers
- Make music notebooks
- Build a vocabulary list of musical terms.

Miss Roberta L. Best,
Supervising Assistant, Music

THE SYMPHONY ORCHESTRA[1]

In the first twelve lessons we have been introduced to the conductor of the orchestra and his score (the music from which he works) and the instruments of three of the four orchestra families of instruments: Woodwinds, Strings and Brass. The first lesson this semester will acquaint us with the last family.

Percussion: all instruments played by hitting

The last three lessons will be on the following:

Symphony Orchestra
Piano
Band

THE WOODWIND FAMILY

The flute and piccolo are in a class by themselves in that the vibrations are caused by blowing against the opposite edge of an open hole. This is similar to producing a sound by blowing across the top of a bottle. The other woodwinds use reeds to produce the vibrations--a single reed and mouthpiece for the clarinet and double reeds for the oboe and bassoon. In the brass family the vibrations are originated by the lips of the performer. Vibrations in the string family are produced by the strings.

As we go into our study of the instruments of the orchestra, become familiar with the following terms.

Key: Mechanism for opening and closing a hole.
Pad: A piece of felt, covered with a thin membrane, for covering a hole so that it is airtight.
Pitch: The highness or lowness of a musical sound as determined by the speed of the vibrations.
Scale: Series of tones, ascending or descending, in order of pitch, according to a specified scheme.

The clarinet is the most common and most popular woodwind instrument. Clarinets are played with a single reed attached to a mouthpiece. The same is true of Saxophones. While the Saxophone (capitalized because it is named after its inventor, Adolphe Sax) is seldom called for by the symphonic composer, it is widely used in bands and dance orchestras.

The main differences in tone quality between clarinets and Saxophones result from the fact that clarinets are cylindrical while Saxophones are conical.

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[1] Excerpts from Manual for Teachers--The Wisconsin School of the Air; Television Programs for Schools, Fall, 1959.

THE SYMPHONY ORCHESTRA

THE WOODWIND FAMILY (continued)

The origins of the names of the oboe and English horn are interesting. Early double reed instruments were popular on the Continent before becoming common in England. The word oboe is an anglicized pronunciation of the French words haut bois meaning high wood. The alto instrument of the double reed group was not straight in shape like the oboe, but was curved or angular, and was known as cor anglé or angle horn. Horn in this sense is used loosely, and sometimes modern players refer to their instruments as horns even though they play woodwinds or even strings. The French word anglé was strangely misinterpreted as being anglais (English), and the instrument came to be known in England as an English horn, although it is not English, nor is it strictly a horn.

The bass member of the woodwind family is called, appropriately, the bassoon. The Italian name for this instrument is fagotto, the Italian word for a bundle of sticks, which it is supposed to resemble.

In the hands of a skilled performer, the bassoon is sweet and appealing in the upper register, and richly sonorous in the middle and lower tones. Although, like the oboe and English horn, the bassoon is a double reed instrument, the tone quality is much less penetrating. The sound of a bassoon is often harder to recognize than that of the other woodwinds, except when played in its lower range, because the higher tones are so self-effacing and because it blends so well with other instruments.

The contrabassoon produces the lowest sounds of the entire symphony orchestra--down to the lowest B flat on the piano. It's closest rival in this regard is the bass viol, or contrabass, which goes to the lowest E on the piano. With a special extension device it can go even lower. The contrabassoon is played by one of the bassoon players.

From piccolo to the contrabassoon, the woodwinds represent the highest and lowest sounds in a symphony orchestra. Tones are produced by blowing across an open hole, by single reeds and by double reeds.

THE STRING FAMILY

Almost a third of a large symphony orchestra consists of violins. This, together with the large number of other stringed instruments, helps give the orchestra its wonderfully rich and sonorous sound.

The various parts of the violin will be shown and defined: the scroll, tuning pegs, peg box, neck, fingerboard, shoulders, holes, bridge, and tailpiece. Pupils will have a close look at the bow, with its frog, screw, and horse hair.

THE SYMPHONY ORCHESTRA

THE STRING FAMILY (continued)

The shape, design and proportion of the violin were established about 250 years ago and have not been improved upon since. All modern violins are patterned after instruments made by those early masters, most of whom were Italians.

Special effects of interest on the violin are the vibrato, which makes the violin sound more like a human voice, and the playing of the strings by plucking, called pizzicato.

The violin is extremely versatile, being able to play melodies with unsurpassed warmth and beauty of tone and to play rapid passages calling for the utmost agility and speed.

The viola is larger than a violin, and is the only instrument of the orchestra which commonly reads music written in the alto clef, with middle C on the middle line.

The violincello, commonly called just plain cello, is held between the knees, with a peg at the lower end resting on the floor. It can play very low parts but is frequently also used by the composer for fine melodies in the tenor or even alto range. Its strings are tuned exactly one octave below those of the viola, and the music is usually written in the bass clef.

The bass viol is extremely important because it forms the foundation of the tonal structure of an orchestra. It is also used in concert bands, in dance orchestras, and small combos. Not widely used as a solo instrument, it appeals to players who like its solidity and depth of tone.

All of the tones on the bass actually sound an octave, 8 notes, lower than they are written, so the bass normally goes down as low as the lowest E on the piano.

Two kinds of bows are used in playing the bass; the French bow, which has a narrow frog and is held like a cello bow, and the German bow, which has a wider frog and is held quite differently. Both kinds will be illustrated on the broadcast.

Two violins, a viola, and a cello form the traditional string quartet for which so much music was written by Mozart, Haydn, Beethoven and many others. Pupils will have a chance to hear and see a real string quartet.

THE BRASS FAMILY

The French horn introduces the system of valves used by the modern members of the brass family. By pushing down various valves and valve combinations, the player can lengthen the course that the air must travel to produce the sound. The longer the route, the lower the tone.

THE BRASS FAMILY (continued)

This group of instruments also produces tones by utilizing another phenomenon of nature. Many different tones can be produced with each fingering. These sounds are what we call overtones or harmonics, and are produced by varying the tenseness of the lips and the force of the blowing. For example, in the cup mouth-piece instruments, a lower tone is produced when the lips are relatively relaxed. When the lips are slightly tightened and a little greater blowing force added, a higher tone is produced. Further tightening of the lips and more blowing force causes another leap in pitch, but a shorter one. The tone intervals as one plays higher and higher become progressively smaller. This sequence of sounds is called the harmonic series.

Originally, the few notes which each horn could produce were controlled only by the lips. The system of valves was introduced early in the 19th century. Now, by using valves and training the lips to produce the various tones in the harmonic series, the player of a brass instrument can produce a full chromatic scale.

For further information on the harmonic series, consult a good music dictionary. Look also under ACOUSTICS.

Two instruments, the trumpet and the cornet, look much alike and have the same range. However, they do have distinguishing differences.

Cornet tubing is approximately two-thirds conical and one-third cylindrical, while trumpet tubing is about two-thirds cylindrical and one-third conical. The cornet mouthpiece has a deeper, wider, and more rounded interior than the mouthpiece of the trumpet, which is shallower with a less rounded interior.

In tone the trumpet tends to be more brilliant and martial. The trumpet is preferred by symphonic composers because its tone color is so bright. The mellower tone of the cornet is less penetrating. In the band, the cornet is preferred for leading parts where it is often called on for lyrical melodies. Trumpets are used in bands, too, but are more likely to be assigned rhythmic figures where their clarity and brilliance make them useful.

A similar comparison might be drawn between the baritone, which has a mellow sound, and the more brilliant trombone. In the band, baritones are extremely useful for full-voiced, lyrical counter-melodies; but in the orchestra, baritones are used only to play tuba parts when they are written too high for our present-day instruments.

Tubas used in the orchestra are usually built in size to give fundamental tones of C or F. Most professionals use both instruments. Brilliance and clarity are much desired. The two sizes of tubas usually used in bands are built in B flat and E flat.

THE BRASS FAMILY (continued)

As has been mentioned, all the instruments of the brass family are made possible through the utilization of the tones of the harmonic series and the principle of lengthening the tubing at will.

Brasses, other than the trombone, lengthen the tubing by means of valves. The trombone uses a slide which when pushed out causes the air to travel farther.

Three trombones are usually called for in a symphony orchestra. Players of the lowest trombone parts usually use an instrument with a very large interior diameter, and have an extra length of tubing, operated by a single valve, played with the left thumb. This enables the instrument to play lower than ordinary trombones.

Trombones were added to the symphony orchestra later than any of tho other standard instruments. They were widely used in connection with the theatre, however, and Mozart commonly utilized the trombone in his opera orchestra. The symphony orchestra did not use trombones, and Mozart never used the instrument in any of his forty-one symphonies. The trombone makes a most dramatic entry into the symphony orchestra in the last movement of the Beethoven 5th Symphony, first performed in 1808.

The three trombones plus the tuba form a quartet of low voiced brasses which are commonly used in the symphony orchestra of the 19th and 20th centuries.

It is of interest to note that the trombone slide must be fitted to move with the utmost ease and freedom, but must still fit so that it is airtight.

THE PERCUSSION FAMILY

All instruments which are played by hitting are grouped together in the Percussion section. Some give a definite pitch, others do not. All are used primarily for the purpose of adding color to the tone of the orchestra and reinforcing the rhythm.

The tympani, or kettle drums, are the most widely used. They have definite pitch and each may be tuned within a limited range. The bass drum, snare drum, and cymbals give a martial effect and are widely used in bands as well as orchestras.

Some of the instruments having definite pitch use elongated blocks of metal or wood of varying sizes arranged in order like the keys of the piano. These include the glockenspiel, or bells, the chimes, xylophone, marimba and vibraharp.

Many of the percussion instruments are especially characteristic of various countries. These include the castanets, tambourine, tom-tom, claves, bongo drums, maracas, and gourds. Others which may be called for in descriptive music are the anvil, horses hoofs, slap stick, and sleigh bells.

THE SYMPHONY ORCHESTRA

THE PERCUSSION FAMILY (continued)

The type of beater used to strike the various percussion instruments has a great effect on the quality of tone produced. A tympani player, for example, may have as many as half a dozen different pairs of sticks to produce different effects.

Tones are sustained on many of the instruments by using a roll, or rapid alternation of the sticks. We'll explain and demonstrate this on the broadcast.

Usually a symphony orchestra uses three to five percussion players. They must be versatile to be able to play all of the various instruments which might be called for by the composer.

THE SYMPHONY ORCHESTRA

The symphony orchestra has developed over a period of approximately 300 years. The string quartet--consisting of first violin, second violin, viola, and violoncello might be considered to be the basis of the string section. In early orchestras, which were relatively small, the bass viol played the same part as the cello. Wind instruments were used mainly to reinforce the strings, due partly to the fact that the instruments themselves were rather primitive.

As composers came to realize the tonal possibilities of the various wind instruments, they wrote parts which were more independent of the strings. To balance the greater sonority of the wind instruments, more string players were added. Whereas the orchestra of Mozart's time (1756-1791) typically consisted of only about 35 players, by the middle of the 18th century Wagner was writing for an orchestra of more than twice that size. By this time enormous advances had been made in the art of combining various instrumental tone colors to achieve desired effects.

The modern symphony orchestra must be prepared to play music of all styles by all composers of the past whose works have survived the test of time, and music by composers of the present. To do this the professional orchestra uses from not less than 70 to over 100 players.

It is interesting to note that the wind instruments are treated more soloistically than the strings, often with only one player to a part, particularly in the softer passages, whereas the string section uses a large number of players on each part.

THE PERCUSSION FAMILY: ALL INSTRUMENTS PLAYED BY STRIKING

IMMEDIATE PURPOSE

To acquaint the pupils with the instruments of the Percussion family.

TEACHER PREPARATION

Become familiar with the recordings listed below under ACTIVITIES FOLLOWING THE TELECAST. Consult Notes for Teachers at the front of each record album for teaching suggestions.

ACTIVITIES FOLLOWING THE TELECAST

Continue to develop and expand this lesson using the suggestions from the "To the Teacher" section, page 81.

The following records contain sections in which percussion instruments are easily recognizable.

The Instruments of the Orchestra -- Milton Cross

RCA Victor Rhythm Album 3
- Record #5008B - Band 1 -- Dance of the Moorish Slaves -- Verdi (triangle, tympani)
- Record #5010B - Band 1 -- Berceuse -- Ilyinsky (harp)
- Record #5010A - Band 3 -- Dolly's Funeral March -- Tchaikovsky (tympani)
- Record #5011A - Band 3 -- The Witch -- Tchaikovsky (xylophone)
- Record #5011B - Band 1 -- Knight of the Hobby Horse -- Schumann (wood block)

RCA Victor Rhythm Album 4
- Record #5015B - Band 3 -- Street Boys' Parade -- Bizet (snare drum)
- Record #5012A - Band 1 -- The Skaters Waltz -- Waldteufel (bells)

Consult TEACHER PREPARATION in the "To the Teacher" section, page 81, for the source of supplementary reading books.

THE ORCHESTRA

IMMEDIATE PURPOSE

To show the importance of balancing and blending a mixture of musical sounds to produce the instrument known as the symphony orchestra.

TEACHER PREPARATION

Become familiar with the recordings listed below under ACTIVITIES FOLLOWING THE TELECAST. Consult Notes for Teachers at the front of each record album for teaching suggestions.

ACTIVITIES FOLLOWING THE TELECAST

Continue to develop and expand this lesson using the suggestions from the "To the Teacher" section, page 81.

The following records are good examples of complete instrumentation.

RCA Victor Listening Album 5
- Record #5041A - Norwegian Bridal Procession -- Grieg
- Record #5041B - Festival March -- Wagner

RCA Victor Listening Album 4
- Record #5037A - Band 1 -- Humoresque -- Tchaikovsky

RCA Victor Rhythm Album 4
- Record #5015A - Band 2 -- March of the Three Kings -- Bizet

LESSON 7

THE PIANO

This lesson deals with the history, mechanics, and operation of the piano. The selections are played by students in the Milwaukee Public Schools.

Specific information about the lesson will be sent to teachers before the telecast.

LESSON 8

THE BAND

Professor Richard Church will explain the band and the instruments used in the band. The performing band consists of students in the Milwaukee elementary and junior high schools.

Specific information about the lesson will be sent to teachers before the telecast.

PHYSICAL EDUCATION FOR YOU

TO THE TEACHER

The physical education telecasts are designed to present new activities, show the correct techniques of various skills and guide pupils in their development of desirable habits and attitudes. However, the ultimate objective is to help you, the teacher, give the pupils more opportunities in physical education.

The time spent viewing the telecasts should be considered a part of the 160 minutes allotted weekly to physical education activities. While the 20-minute programs are in progress, pupils should not participate in the activities. However, for better retention of the material, it is highly recommended that the class be given the opportunity to actively participate as soon after the program as possible.

Pupils will demonstrate various activities on the telecasts and when necessary, films will be used to show how a class is organized to practice skills or play games.

This material is prepared to give a preview of the content of each telecast and to provide detailed information for follow-up activities. In addition, your physical education supervising assistant will be ready and willing to render any additional help you may need.

If the supervising assistant is not due to visit your school when assistance is needed consult with your principal. If you and he feel help is needed please call GR. 6-3670, Ext. 288. Give your name, school and an indication of the help desired. We shall do our best to have someone visit your school as soon as possible.

Best wishes for many pleasant experiences in your physical education classes!

Robert McLaughlin, Supervising Assistant,
Physical Education Department

STUNTS AND TUMBLING FUN

ACTIVITIES TO BE DEVELOPED DURING THE TELECAST

Warm-up Activities

Stunts

Tumbling

ACTIVITIES TO BE DEVELOPED AFTER THE TELECAST

Warm-up Activities

Just as for any sport, there should be a warm-up before strenuous action begins. The warm-up may consist of general exercises described below as well as running activities. Exercises listed are described and illustrated in Physical Conditioning Movements for the Elementary Grades; all teachers should have a copy of this guide.

Exercise	Page
Trunk Bending Sideways	21
Neck Limbering	20
Trunk Twisting	20
Stretcher	24
Straddle Touch	26
Side Straddle Hop	30
Burpee	31

* * *

Before teaching the following stunts and tumbling activities, the teacher should review pages 1, 2, and 3, in the guide, Self-Testing Activities for the Elementary Grades.

* * *

ACTIVITIES TO BE DEVELOPED AFTER THE TELECAST

Stunts

These stunts will not only provide fun for the pupils but will do much to improve their physical fitness. The stunts are listed in order of difficulty. Principal values of each stunt are also listed to enable the teacher to gain more insight into the capabilities of the pupils. Page references for the stunts and tumbling activities are from Self-Testing Activities for the Elementary Grades.

Stunt Progression

Individual Stunts	Value	Page
Duck Walk	Balance and Flexibility	9
Dog Walk	Coordination and Flexibility	9
Lame Dog Walk	Coordination	10
Rabbit Hop	Coordination and Strength	11
Crab Walk	Coordination; abdominal strength	11
Corkscrew	Flexibility	12
Indian Stand	Leg Strength; coordination; Balance	12
Inchworm	Flexibility	13
Seal Walk	Arm Strength	13
V Sit	Abdominal Strength	13
Heel Slap	Coordination	14
Full Top Spin	Balance; Coordination	16
Whirlybird	Coordination	20
Knee Walk	Balance; Coordination	20
Knee Dip	Leg Strength; Balance	21
Wheelbarrow	Arm Strength	25
Double Rocker	Coordination; Flexibility	25
Acrobatic Handshake	Coordination; Flexibility	26
Centipede	Strength, Flexibility, Coordination	30
Merry-Go-Round	Abdominal Strength	31

ACTIVITIES TO BE DEVELOPED AFTER THE TELECAST

The Roll Progression

The roll progression should always be taught in sequence. The teacher should not expect or require every pupil to do all of the tumbling activities. Do not have a pupil progress to a new activity until the previous one has been learned.

The Forward Roll Progression

Activity	Page Reference
Log Roll	33
Egg Roll	33
Side Roll	34
Three Man Shuffle	36
Forward Roll	
Squat to squat	37
Squat to stand	38
Stand to squat	39
Stand to stand	39

The Backward Roll Progression

Activity	Page Reference
Sitting Rocker	46
Rock in Ball	46
Rock and Place Hands	47
Rock and Touch Toes	47
Backward Roll	
Squat to squat	48
Squat to stand	48

BALANCE FOR PHYSICAL FITNESS

ACTIVITIES TO BE DEVELOPED DURING THE TELECAST

Individual Balances

Partner Balances

Group Balances

* * *

Balancing activities offer excellent training in body control and group adjustment. They stimulate the powers of coordination, suppleness of body, and the formation of such virtues as courage, self-confidence and determination. Balance activities provide an excellent means of improving physical fitness and lend themselves especially well to group organization.

The activities suggested in this unit are listed in order of difficulty and are chosen to meet the interests of children in the fifth grade. It should always be remembered that the correct way to perform is the safe way to perform.

ACTIVITIES FOLLOWING THE TELECAST

Class Organization and Presentation

Each balancing stunt should be analyzed and all possible risks eliminated by:

- Explanation and demonstration of each stunt from start to finish. Pupils may demonstrate while teacher explains.
- Teacher or pupils spotting, when necessary.
- Teaching the balance skills in the progression listed to permit easy transition from known to unknown.
- Being sure in group stunts that the pupils are approximately the same size.
- Using mats for all balances and reading descriptions and suggestions carefully in the Self-Testing Guide for Elementary Grades.
- Taking into consideration physical limitations. Watch for fatigue and do not allow children who are tired to continue the activity. Do not allow children recuperating from recent illnesses to participate.
- Having classes prepare posters with rules and regulations for procedures with safety and the best learning conditions in mind.

It is important that interest be held by introducing enough material each period to challenge the more proficient and by organizing the class in squads to allow frequent individual turns.

ACTIVITIES FOLLOWING THE TELECAST

Try to develop a group feeling of pride in good execution and discourage laughter or critical remarks directed toward poor performers. Place praise and attention on the ones who try as well as on those who show excellent form.

* * *

Before teaching the following balancing activities, the teacher should review pages 1, 2, and 3 in the guide, Self-Testing Activities for the Elementary Grades. Suggestions concerning partner and group balances are on pages 69, 91, 105, and 114.

Individual Balances

Support Balances--page 55

- Using terminology such as, "Glue one hand and one foot to the floor," helps pupils to better understand what you want them to do.
- Have pupils experiment to see how many ways they can move while doing the various support balance stunts.

Elbow-Shoulder Balance--page 56

Tripod--page 56

Squat-Hand Balance--page 57

Head-Hand Balance--page 57

Partner Balances

In partner and group balances, boys should work with boys, girls with girls.

Bridge--page 70

Golden Gate--page 71

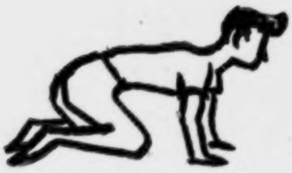
Triangle--page 72

High Triangle--page 77

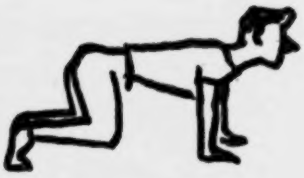
ACTIVITIES FOLLOWING THE TELECAST

Two High--page 75

- When beginning pyramid building, as is done in Two High, the pupils acting as bases should be instructed in the correct way to support additional weight. The base of the support should be broad with the arms and legs perpendicular to the floor. (See figures below for incorrect and correct positions.)

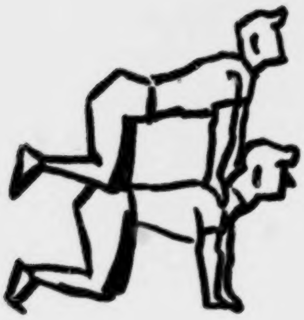


Incorrect



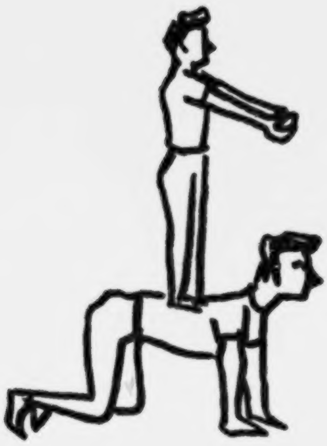
Correct

- The supported weight in this stunt should be aligned over the two bases of support. (See correct position below.)



Stand On Partner--page 75

- Balance must stand on lower back; never on middle of base's back. (See incorrect and correct positions below.)



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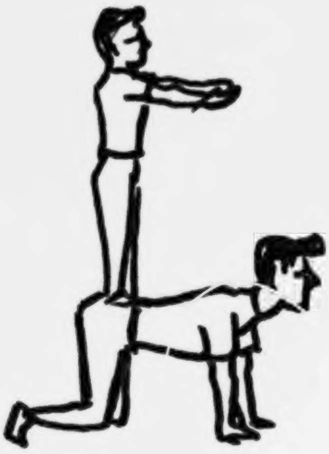


Correct

ACTIVITIES FOLLOWING THE TELECAST (continued)

Group Balances

Group of three

- Balance #1--page 91

  When building pyramids it is helpful to the teacher to progress through the various steps, using signals. An example:

  Count 1: Bases move to positions on mats.
  Count 2: Tops move to positions.
  Count 3: All tops mount.
  Count 4: Tops dismount.
  Count 5: All return to place.

- Balance #2--page 92

  Balancer must stand on lower back; never on middle of base's back.

- Balance #3--page 92

- Balance #10--page 96

Group of four

- Balance #1--page 105

- Balance #3--page 106

- Balance #4--page 107

Group of five

- Balance #3--page 116

- Balance #7--page 120

"FOUR SQUARES"

ACTIVITIES TO BE DEVELOPED DURING THE TELECAST

Four square skills

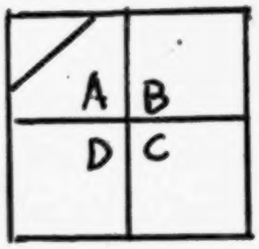
Correct rules for playing the game

Playing the games

ACTIVITIES FOLLOWING THE TELECAST

Rules of the game "Four Squares"

Playing Area: 4-square court



Skills: To bounce serve a volleyball
To return a ball after it has bounced once in a quadrant.

Equipment: 1 volleyball for each court

Number of players: Four players, one for each square. Not more than 2 players should be required to wait for a turn on a court.

Procedure and rules:

The object of the game is to advance to quadrant A and stay there as long as possible.

Serving: The server must stand behind the diagonal serving line in court A. (See diagram) The player in square A start the game by serving the ball, which must be served underhanded by dropping the ball to the ground, and then batting it underhanded with two hands. The ball must be served to bounce into square C to start the game.

- It is a fault to step on the service line.
- If the serve lands in any square other than "C" or on a line, it is a fault.

ACTIVITIES FOLLOWING THE TELECAST

Play: Player C, receiving the volley must keep the ball in play by striking the ball after it has bounced once, and directing it towards any of the 3 other courts. The ball must always be hit with the open hand, fingers pointing downward.

A player who misses or faults must move to the rear of the waiting line, while the other players move counter-clockwise one square. (For example, if B faults, player C moves to B, D to C, and B goes to end of waiting line. Player at head of waiting line moves into quadrant D.) After a fault or a miss the game begins again with a serve by player A.

Faults

Failure to return the ball to another square after it lands in a player's area

Stepping on or over service line while serving. However, the ball may be bounced over line prior to the serve.

Striking ball with fist

Hitting ball overhand (fingers not pointing downward)

Allowing ball to touch any part of body except hands

Player momentarily holding the ball (stickies)

Causing ball to land on a line

Example I: Player B strikes ball that lands on a line. After it bounces on the line, player C strikes ball. The ball hit by C lands outside of the 4-square court.
Ruling: Player C is out of the game for hitting ball out of bounds.

Example II: Player B strikes ball that lands on a line. Player C strikes ball which bounces into square A.
Ruling: Game continues without interruption. When player C hit ball bounced on line by player B, player C assumed the responsibility of playing the ball into another square.

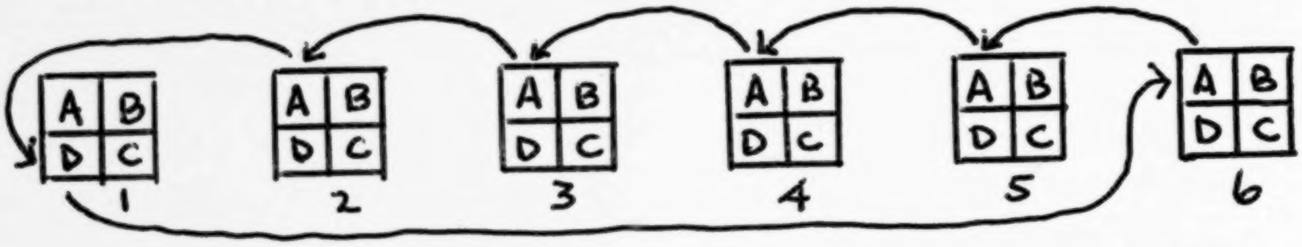
ACTIVITIES FOLLOWING THE TELECAST

Organizing the Class for Playing Four Squares

If possible, one volleyball should be provided for every six players. For an ideal situation, one ball should be available for every 4 players. When this is done, no child is forced to remain inactive while standing in a "waiting line."

Tournament-type of organization

Have a pupil number each square.



Players begin play in each square on signal from the teacher. After two minutes, the teacher signals for play to stop.

All players who are in square A when the stop signal is given move up to square A in the next 4-square court.

Example: Player in square A, court 6, moves to the A square in the fifth court. Player A in fifth court moves up to player A position in court 4.

Player in square A of court 1 remains in that position.
Player in square D of court 1 moves to square A in court 6.
Player A from square 2 moves to square D, court 1.

After players change positions, begin play again on signal for another 2-minute play period.

At conclusion of physical education period, boy or girl in square A of each court is declared a "court winner." Pupil in square A of the first court is declared winner of the game.

LESSON 8

SOFTBALL SKILLS

ACTIVITIES TO BE DEVELOPED DURING THE TELECAST

The Overhand Throw

The Underhand Throw (Pitching)

Fielding fundamentals

Fundamentals of batting

Demonstration of game, "Team Pitch Softball"

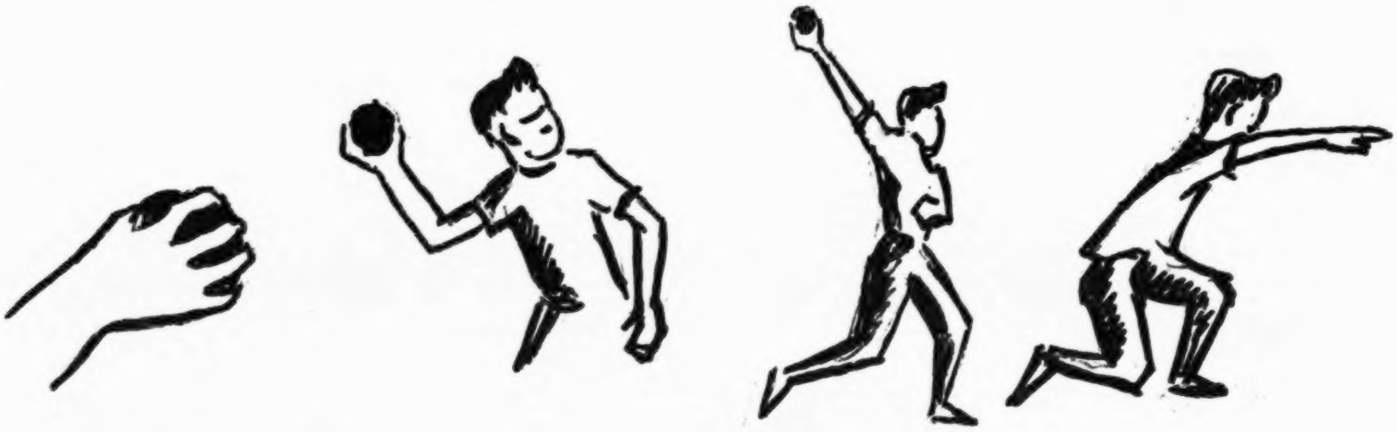
ACTIVITIES FOLLOWING THE TELECAST

Most pupils at the fifth grade level have played little or no softball. For this reason it is imperative for softball skills to be taught and developed prior to playing the game. When practicing the skills, the children will advance rapidly if they practice the activities in small groups.

To develop correct form by the pupils, diagrams and descriptions of the skills are presented to serve as examples to the teacher.

All explanations are for the right-handed pupil.

The Overhand Throw

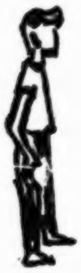


1. HOLD BALL IN THE HAND, PALM DOWN, WITH FINGERS SPREAD COMFORTABLY AROUND THE BALL.
2. DRAW ARM UPWARD WITH ELBOW BENT WHILE SHIFTING WEIGHT TO THE RIGHT FOOT.
3. SWING RIGHT ARM FORWARD TO THROW BALL AS STEP IS TAKEN WITH THE LEFT FOOT.
4. FOLLOW THROUGH WITH ENTIRE ARM AND BODY.

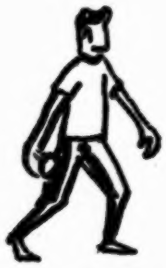
SOFTBALL SKILLS (continued)

ACTIVITIES FOLLOWING THE TELECAST

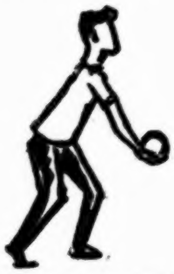
The Underhand Throw (pitching)



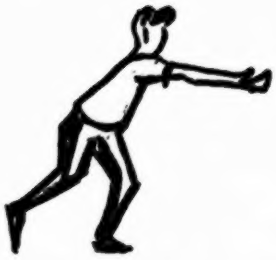
1. HOLD BALL IN THROWING HAND, PALM UP, WEIGHT ON RIGHT FOOT.



2. SWING RIGHT ARM BACK KEEPING IT CLOSE TO THE BODY.



3. SWING RIGHT ARM FORWARD TO THROW BALL AS STEP IS TAKEN WITH LEFT FOOT. (FOOT OPPOSITE HAND HOLDING BALL)

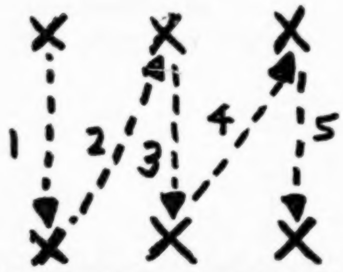


4. FOLLOW THROUGH WITH ENTIRE ARM AND BODY.

Activities for Improving Throwing Skill

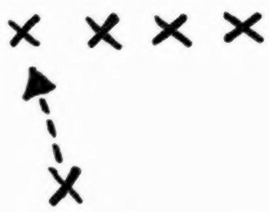
Key: x = player ----- path of ball

Zig-Zag Drill



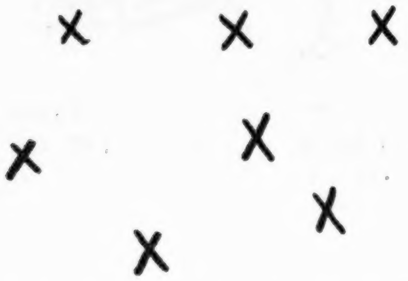
CHILDREN STAND IN TWO LINES AND THROW BALL FROM PLAYER TO PLAYER AS ILLUSTRATED.

Leader and Class



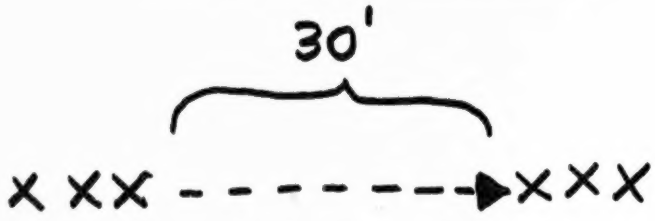
PLAYERS CATCH BALL THROWN TO THEM BY LEADER AND THEN THROW BACK TO LEADER. WHEN LEADER THROWS TO LAST PERSON IN LINE, THAT PERSON BECOMES THE NEW LEADER AND THE PREVIOUS LEADER GOES TO HEAD OF LINE.

Scattered Drill



PUPIL MAY PASS TO ANY OTHER PERSON IN THE GROUP. PERSON THROWING SHOULD CALL NAME OF PLAYER TO WHOM HE IS THROWING THE BALL.

Accuracy Pitching Drill



PLAYER USES UNDERHAND THROW TO ATTEMPT TO PITCH BALL BETWEEN TWO LINES THREE FEET APART MARKED ON THE PLAYGROUND. IF BALL TRAVELS BETWEEN TWO LINES HE IS AWARDED ONE POINT. AFTER THROWING, PLAYER GOES TO END OF LINE AND NEXT PUPIL STEPS UP TO CATCH AND PITCH THE BALL.

SOFTBALL SKILLS (continued)

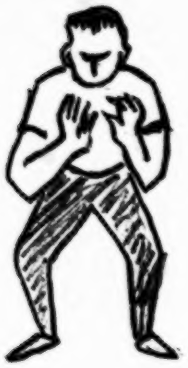
ACTIVITIES FOLLOWING THE TELECAST

Fielding Fundamentals--Catching

Keep eyes on ball. Cup relaxed hands, and give with the ball by bringing it toward the body as contact is made.

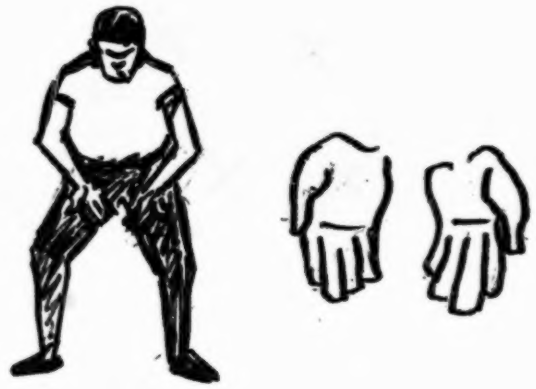
- Correct positions of hands when catching

Above the Waist



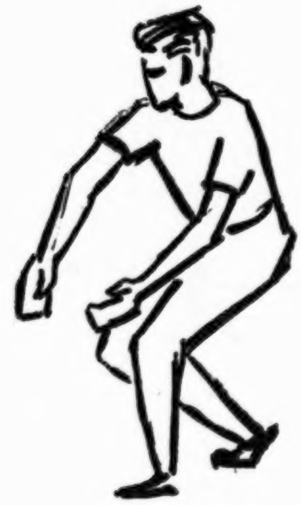
RELAXED FINGERS UP WITH THUMBS CLOSE TOGETHER

Below the Waist

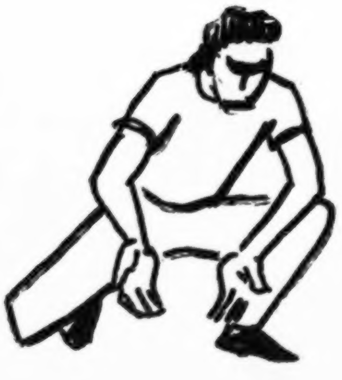


RELAXED FINGERS POINTING DOWNWARD WITH LITTLE FINGERS CLOSE TOGETHER

Catching a Rolling Ball



1. AS BALL APPROACHES PUPIL SHOULD SET HIMSELF IN FIELDING POSITION, FEET COMFORTABLY SPREAD, RIGHT FOOT SLIGHTLY BEHIND THE LEFT, BODY LOW WITH KNEES WELL BENT AND EYES "GLUED" ON THE BALL.



2. KEEP EYES ON BALL AS IT SETTLES INTO THE HANDS. GROUND BALLS ARE FIELDED BELOW THE WAIST, WHICH MEANS THE FINGERS WILL BE POINTING DOWNWARD, PALMS FACING THE BALL AND LITTLE FINGERS CLOSE TOGETHER.

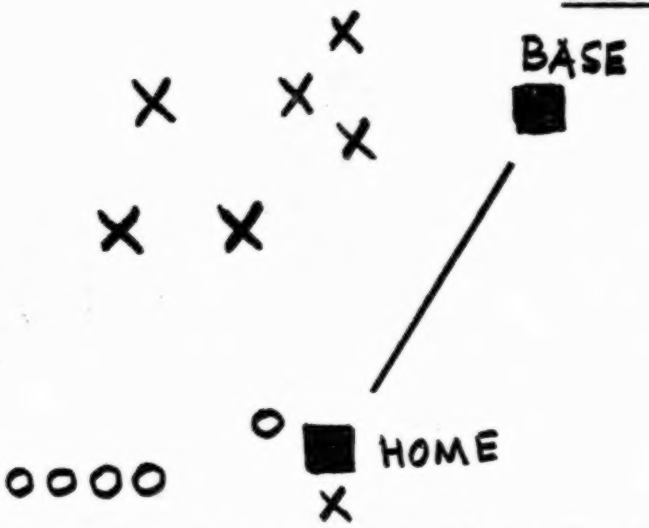
SOFTBALL SKILLS (continued)

ACTIVITIES FOLLOWING THE TELECAST

Activities for the Improvement of Catching Skills

The same drills used for throwing will also improve catching skills. Have pupils throw fly balls and ground balls to improve those phases of fielding. In addition the simple game described below will improve both throwing and catching skills.

Throw It and Run



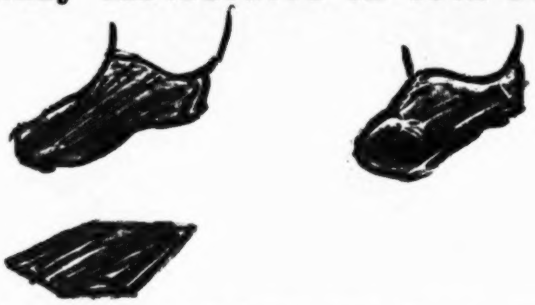
1. THROWER SCORES RUN BY THROWING A SOFTBALL INTO PLAYING FIELD, RUNNING TO FIRST BASE AND BACK TO HOME BEFORE BALL IS RETURNED TO CATCHER.
2. IF A FIELDER CATCHES A BALL OR RETURNS BALL TO CATCHER BEFORE THROWER RETURNS HOME, THROWER IS OUT.
3. CHANGE SIDES WHEN ALL ON ONE TEAM HAVE HAD OPPORTUNITY TO THROW.
4. TEAM SCORING MOST RUNS WINS.

Teaching Good Batting Fundamentals

Descriptions given are for right-handed batters.

The Stance

- Batter faces plate, left shoulder toward the pitcher.
- Feet are approximately width of shoulders apart, toes pointing straight ahead and parallel to each other. Weight should be evenly distributed on both feet.



- Look over left shoulder at pitcher and keep eye on ball all the way.
- Stand about one foot away from the plate.
- Faults which usually have to be corrected:

  Standing too near or too far from the plate.

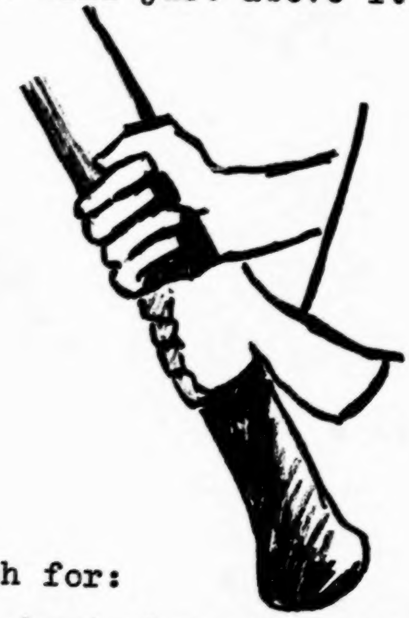
  Facing the pitcher instead of the plate.

SOFTBALL SKILLS (continued)

ACTIVITIES FOLLOWING THE TELECAST

Holding the Bat

- Grasp bat with left hand, about four inches from the end with the right hand just above it. Keep the hands together.



- Faults to watch for:

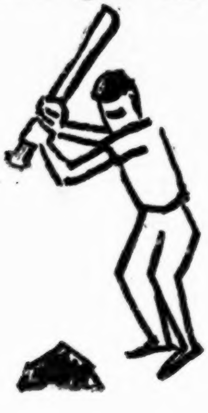
  Holding left hand above the right (cross-handed batting)

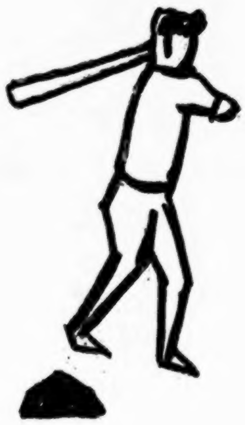
  Holding hands too far apart

  Holding bat too near the end (This is especially important with smaller pupils because the bat is not well-balanced for them if it is held too close to the end.)

The Swing

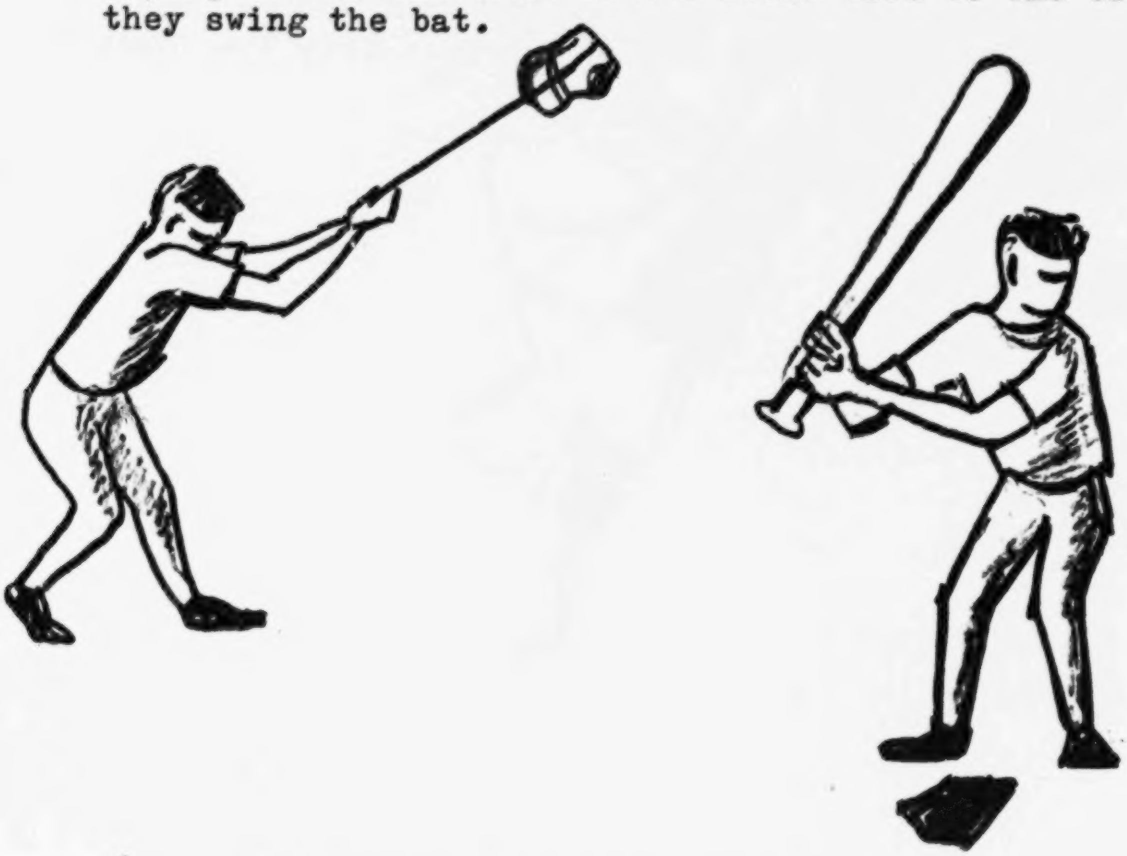
- Hold bat still and steady while waiting for the pitch. Don't rest bat on shoulders while waiting for one pitch.
- As swing is made pupil shifts weight to left foot by taking a short stride with the left foot toward the pitcher. Right foot is not moved during stride.
- Swing should be parallel to the ground.
- Keep hands and arms away from body and swing with a full arm swing straight around.





ACTIVITIES FOLLOWING THE TELECAST

- After contact with ball, bat must be dropped or placed on ground--never thrown.
- To swing correctly, have boys and girls imagine they are trying to hit the ball with a stone tied to end of rope as they swing the bat.



The Correct Position for a Batter

Batting Drills

Safety

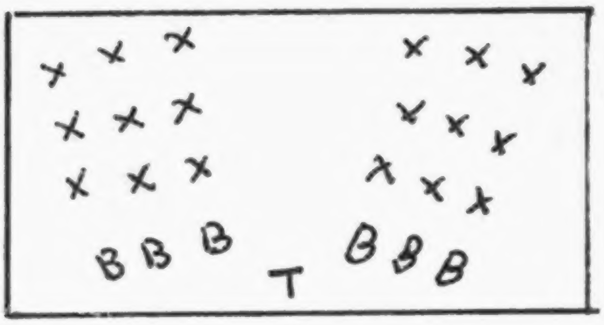
- Spacing of players with bats should be done with safety in mind for each drill.
- Always caution players never to throw the bat.

Drills

- Drill for placing the bat after a hit.

  This drill is important for all classes to impress upon them that the bat should be placed or dropped on the ground--never thrown.

  The mass batting drill formation as illustrated:



T = teacher

B = batter

X = waiting pupils

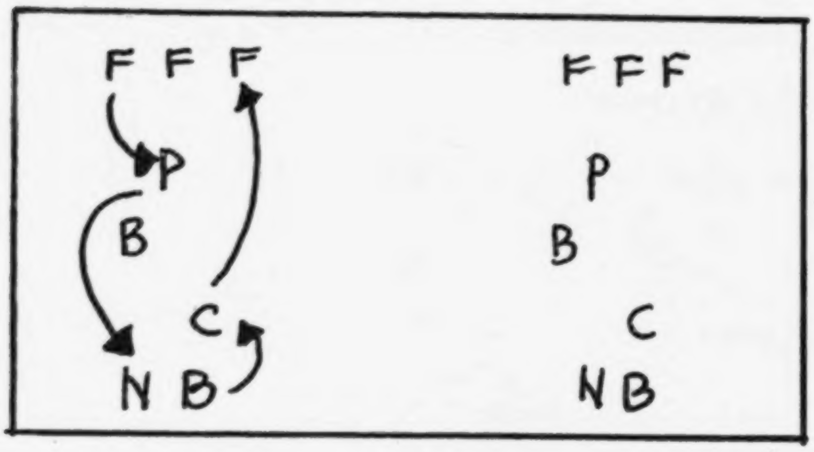
SOFTBALL SKILLS (continued)

ACTIVITIES FOLLOWING THE TELECAST

Pupils swing at imaginary ball on teacher's command "swing." They drop or place bat in proper manner, and run to end of their line. First pupil waiting in line then comes to "bat" to practice the swing and proper release of the bat.

- Parallel batting practice

Each batting group may consist of from five to eight players. This will allow for one batter, one catcher, one foul ball chaser who is the next batter, one pitcher, and from two to four fielders. (See illustration below.)



B = batter

P = pitcher

C = catcher

F = fielder

NB = next batter

Each group should be given two or three softballs, for which they are responsible.

Each batter bats a specified number of pitches, and then positions are rotated. Arrows on illustration show manner of rotation.

The teacher walks back and forth behind the batting groups to offer advice and suggestions.

- Put the Runner Out

This is a good lead-up game to softball, which involves good batting techniques. Description of the game is on page 74 of the guide, Physical Education for the Intermediate Grades.

* * *

ACTIVITIES FOLLOWING THE TELECAST

Team-Pitch Softball

This game is more suited to Physical Education classes than regular softball. It has these advantages over softball:

- Pupils get opportunity to bat several times.
- Boys and girls can and should play the game together.
- Pitcher attempts to pitch ball that is easy to hit.
- Game progresses faster than regular softball.

Team-Pitch Softball

Playing Area: Softball Diamond

Level: Intermediate Grades

Equipment: Softball and bat

How We Play It:

Game is played the same as softball with these outstanding innovations:

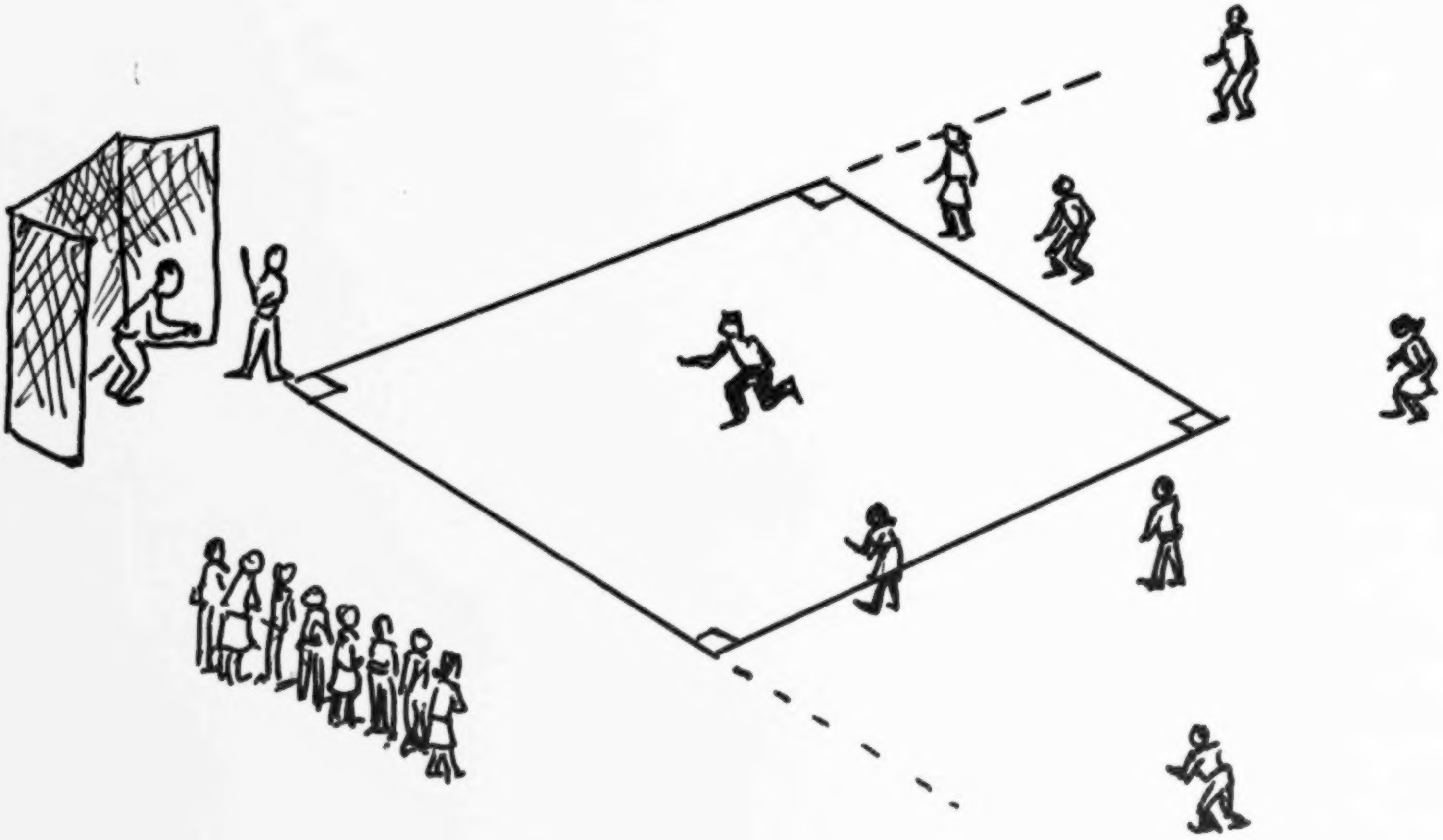
- The team at bat chooses a member from their own team to be the pitcher. This player pitches to his teammates while all members of the opposing team take their defensive positions on the diamond.
- Only one pitch is thrown to each batter at which time the pitcher concentrates his efforts towards allowing his (or her) teammates to hit the ball.
- If the batter hits ball into fair territory, and the ball is not caught, the batter runs out the hit as in regulation softball.
- If batter misses, hits a foul or lets the ball pass without swinging, he is out.
- All players bat each inning, with the exception of the team's pitcher. After the last player has batted, the side is retired and the runs scored for the inning are added up. Then the opponents take their turns at bat and members of the other team take their positions in the field.
- "Stealing" a base is not allowed. Base runners may advance only when batter hits a fair ball that is not caught.
- If batter "throws" bat after hitting the ball, he is out.

SOFTBALL SKILLS (continued)

ACTIVITIES FOLLOWING THE TELECAST

- Practice safety at all times. Because most batters are right handed, players waiting to bat should line up at a safe distance on the first base side. (See illustration below.)

Safety in Softball



SCIENCE FOR YOU

TO THE TEACHER

One of the fundamental purposes for these telecasts is to bring to teachers and pupils those science experiences which might not ordinarily be possible in each classroom. For some classes these telecasts will be enrichment for broadening the scope of study; for others they may be an introduction or motivation for the particular area of study. These telecasts in no way dictate a time schedule for teachers. The interests, needs and abilities of the children in the class are determining factors. We hope that the telecasts will stimulate pupil-teacher planning and follow-up activities such as discussions, reports, research reading and experimental projects.

LIVES OF GREAT SCIENTISTS

Scientific progress is achieved by determined men and women who possess inquiring minds. Classroom study of the lives of great scientists can strengthen pupil attitudes and appreciations.

A biographical approach stressing the techniques used by scientists can be an important part of a science unit. Use of this scientific method is the core of the science education program.

Dramatizations related to the lives of scientists are a natural outgrowth of science study. One telecast during the year will be devoted to dramatizations by pupils.

Principals and teachers are encouraged to inform the studio teacher or the central office of classroom activities which might lend themselves to television use. This procedure will enable all classrooms to benefit from the many fine practices that are carried out in individual rooms.

Dramatization Date: May 17, 1962

Suggested Scientists for Possible Study

SOLAR SYSTEM

Barnard, Edward - Discovered satellites of Jupiter.
Corpernicus, Nicholas - Proposed that the sun was the center of the solar system.
Herschel, William, Sir - Discovered the planet Uranus.
Galileo, Galilei - First to use telescope in observing major planets.
Kepler, Johannes - Developed the laws of planetary motion.
Haley, Edmund - Astronomer who predicted orbits of comets. (Haley's Comet)

TREES

Muir, John - Proposed forests should be protected by government.
Rock, Joseph F. C. - Led expeditions in search of seeds for plantations.
Wickham, Alexander - Searched for rubber tree seeds.

LESSON 13

SOLAR SYSTEM

THE TELECAST

An imaginary trip through the solar system

WORDS PERTAINING TO THE UNIT

satellite
planet
asteroid
orbit
meteor

LESSON 14

SOLAR SYSTEM

THE TELECAST

A presentation and explanation of some of the instruments used by astronomers

WORDS PERTAINING TO THE UNIT

reflecting
binoculars
theodolite
refracting
telescope
spectroscope
observatory

LESSON 15

SOLAR SYSTEM

THE TELECAST

Pupils will be shown how to construct simple tools for solar study.

LESSON 16

SOLAR SYSTEM

THE TELECAST

A representative from the Wisconsin Telephone Company will demonstrate the uses of solar energy.

WORDS PERTAINING TO THE UNIT

solar energy

SOLAR SYSTEM

ACTIVITIES RELATED TO SOLAR SYSTEM UNIT

Use of camera to obtain pictures of evening sky

Sky charts and almanacs

Scale models of solar system

Topical reports on each of the planets

Demonstrations of eclipses and phases of the moon

Lunar chart showing development of phases of the moon
(Duplicate phases for 28 days--use paper discs. Child can trim off discs nightly as changes take place. Post disc on calendar.)

Reports on discoveries of planets

Biographical reports on Galileo, Newton, Herschel, etc.

Evolution of the calendar

Mythology, legends and history of astronomy

Research on sunspots

Reasons for meteor showers

SOLAR SYSTEM (continued)

ACTIVITIES RELATED TO SOLAR SYSTEM UNIT

Solar heat

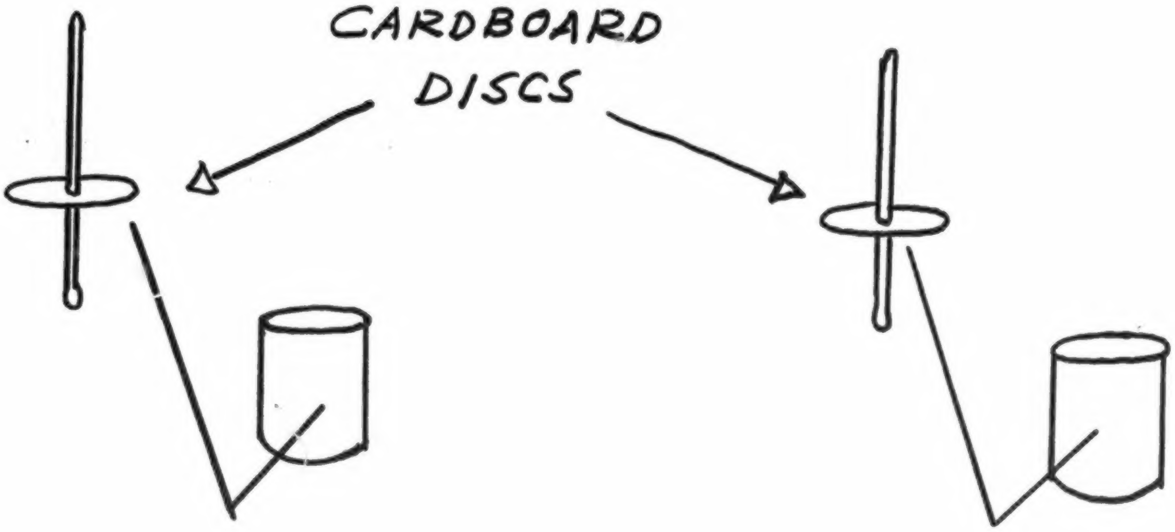
To demonstrate the way various materials reflect or absorb the heat of the sun.

Materials:

Two empty soup cans (with tops removed)
Two thermometers
Cardboard
Aluminum foil

Procedure:

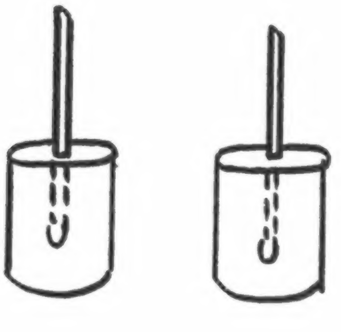
Cut out two cardboard discs to fit the top of the soup cans. Cut or poke opening for thermometers.



Cover with aluminum foil.

Cover with black paint or plack paper.

Assemble and set in, side by side, in direct sunlight.



Conclusions: Rough dark objects absorb heat more readily than do shiny smooth objects.

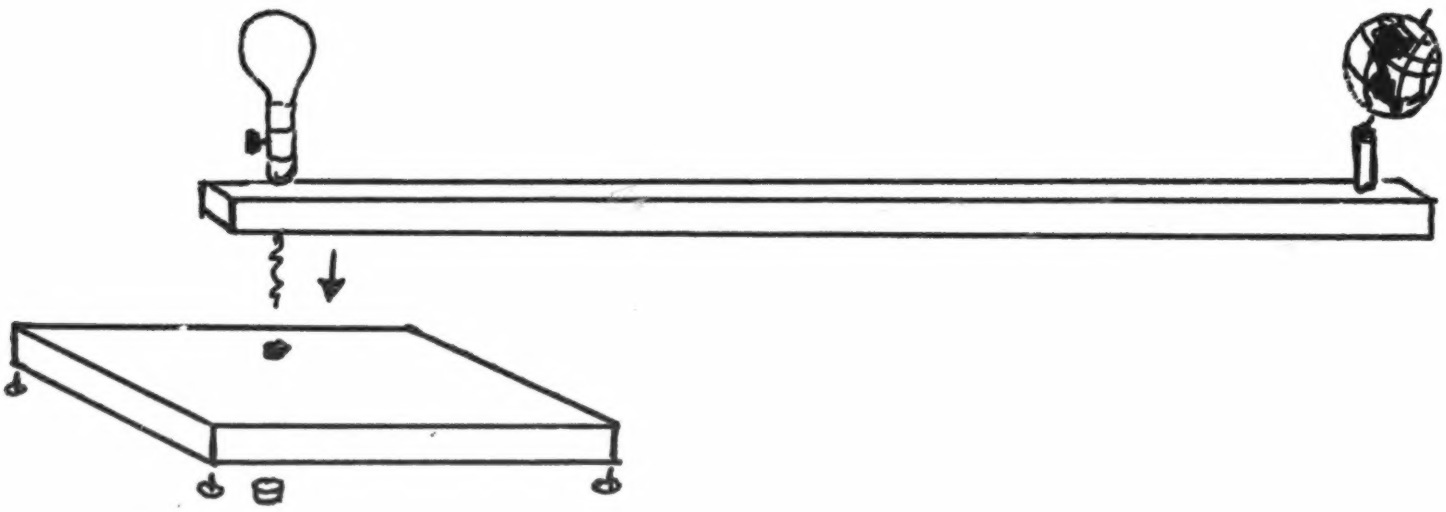
Observations: Clothing around the world, thermos bottle, aluminum sheeting in house construction, etc.

ACTIVITIES RELATED TO SOLAR SYSTEM UNIT

Making a planetarium

Materials:

- Discarded wooden lamp base
- Half length of yardstick
- A small globe
- A wooden spool
- A nail 1" longer than the diameter of the globe
- A 2" length of doweling (or a piece of nail) that will fit into the spool.



Directions:

Remove bulb socket from lamp base. One inch from end of yardstick, bore a hole large enough for the end of light bulb socket to pass through. In the other end of the yardstick bore a hole into which the dowel will fit firmly. Insert dowel through the hole, allowing one inch to stick up above the yardstick and glue the dowel into place. Punch holes in the globe at the north and south poles and insert the long nail through these holes. Drive the nail into the spool so that the globe is at a 23½° angle. Put the spool on the dowel which is sticking up above the yardstick. Put the end of the light bulb socket through the hole and plug lamp cord into socket.

SOLAR SYSTEM (continued)

ACTIVITIES RELATED TO SOLAR SYSTEM UNIT

Construction of a sundial

Purpose:

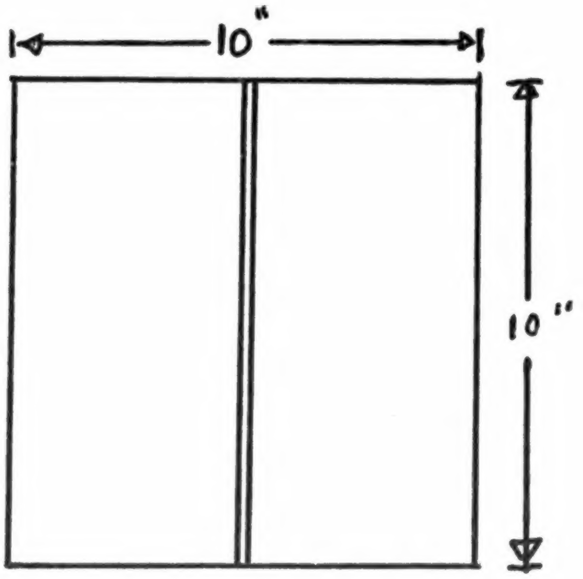
To devise an instrument for telling time.

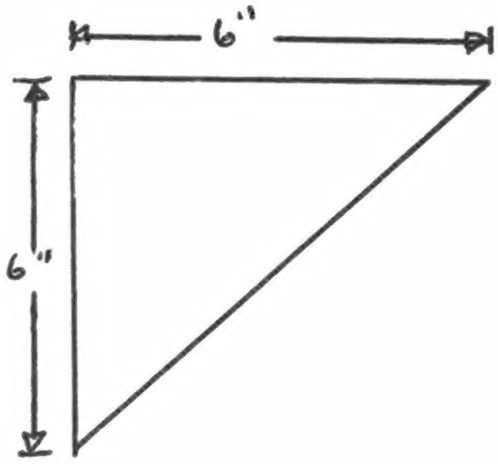
Materials:

Board 10" x 10"
White paint
Plywood ¼" thick
Nail

Procedure:

Get a piece of board about 10" x 10" and paint it white. Make a saw cut ¼ inch deep across the middle of the board. From a piece of thin plywood cut a 6" triangle.





SOLAR SYSTEM (continued)

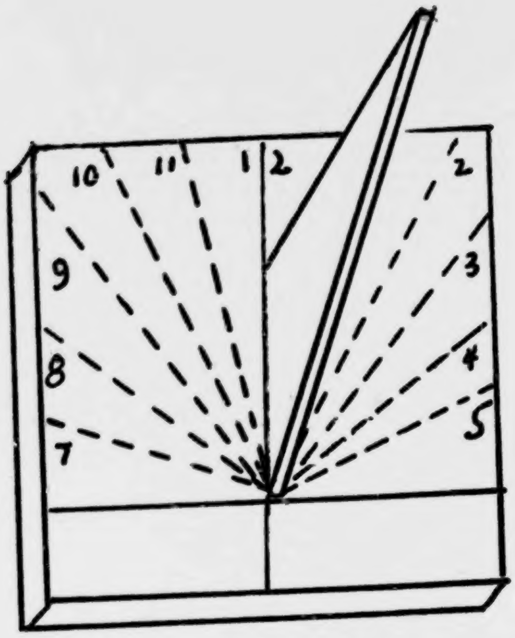
ACTIVITIES RELATED TO SOLAR SYSTEM UNIT

Construction of a sundial

Fit the triangle in the groove and set on a post outdoors or secure place indoors. Exactly at noon, on a sunny day, turn the board until the shadow of the triangle becomes a thin line that falls straight back along the groove.

YOU CAN NOW NAIL THE BOARD OR SECURELY SET IN PLACE.

At each hour during the day draw a line to mark the shadow position and put the hour number on each line according to sun time. (During daylight saving time you must set the noon marker at 1:00 p.m. watch time.)



ACTIVITIES RELATED TO SOLAR SYSTEM UNIT

Sizes and distances of the solar system

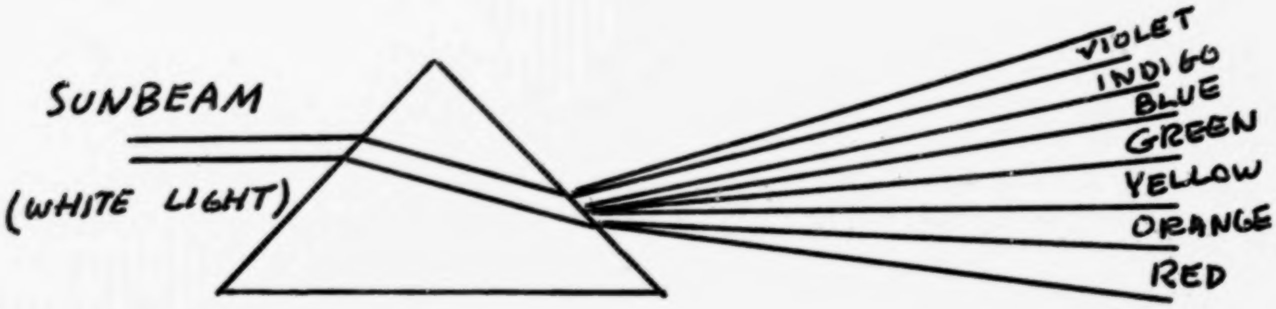
Circles cut from large sheets of cardboard or heavy paper may be used to represent the sun and the planets.*

CELESTIAL BODY	DIAMETER (APPROXIMATE)	DISTANCE FROM THE SUN (APPROXIMATE)	KNOWN MOONS
Mercury	1/3 in.	4 in.	0
Venus	3/4 in.	8 in.	0
Earth	1 in.	1 ft.	1
Mars	1/2 in.	18 in.	2
Jupiter	11 in.	5 ft.	11
Saturn	9 in.	10 ft.	9
Uranus	4 in.	20 ft.	5
Neptune	4½ in.	30 ft.	2
Pluto	1/2 in.	40 ft.	0
Sun	108 in.		
Moon	1/4 in.		

*You will need a large area to display these models. Sizes and distances are too large for the classroom.

ACTIVITIES RELATED TO SOLAR SYSTEM UNIT

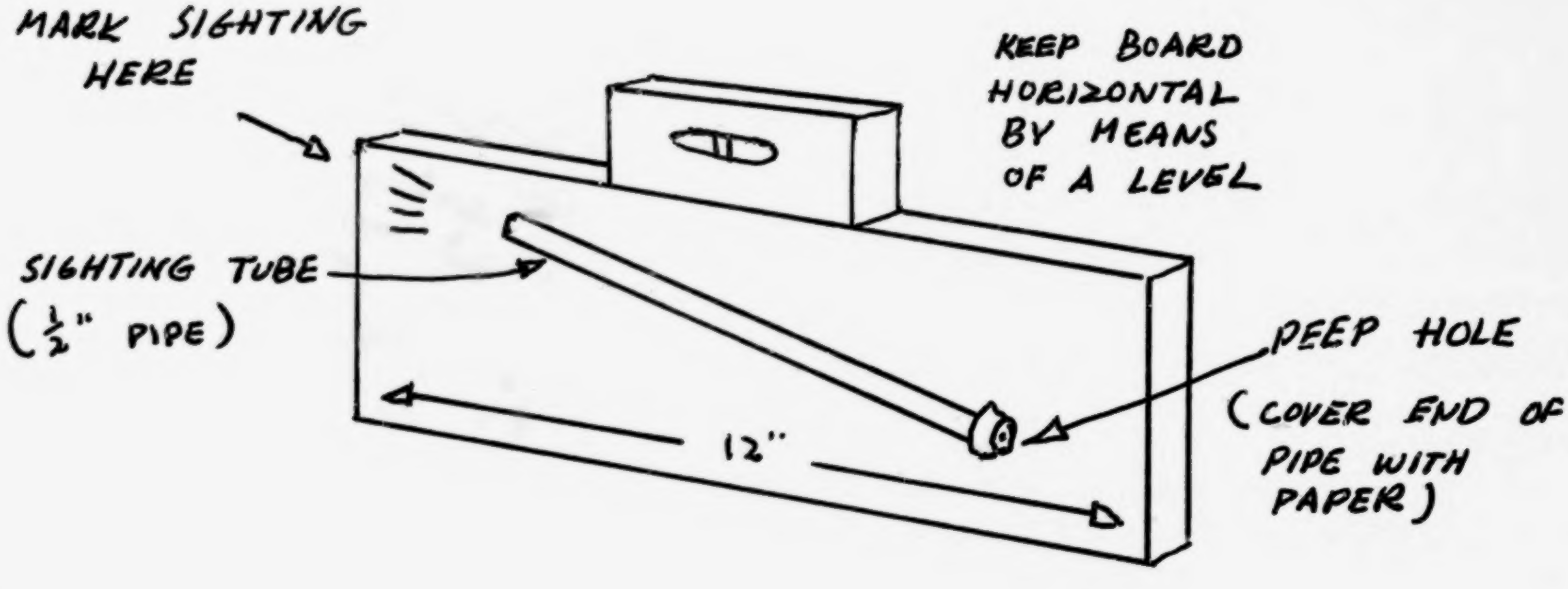
With a glass prism change sunlight into the colored spectrum.


SUNBEAM
(WHITE LIGHT)
VIOLET
INDIGO
BLUE
GREEN
YELLOW
ORANGE
RED

Note a sunset. Atmosphere acts as a prism.
Red glow appears first. Light then fades into deep purple.

Use field glasses to look for sunspots. Be sure lenses are covered with very dark cellophane or film.

Check the sun as it rises higher above us as spring approaches using the sighting tube.


MARK SIGHTING HERE
KEEP BOARD HORIZONTAL BY MEANS OF A LEVEL
SIGHTING TUBE
(½" PIPE)
PEEP HOLE
(COVER END OF PIPE WITH PAPER)
12"

With the sighting tube attached to the center of a level board, measure the height of the sun at noon every week for several months.

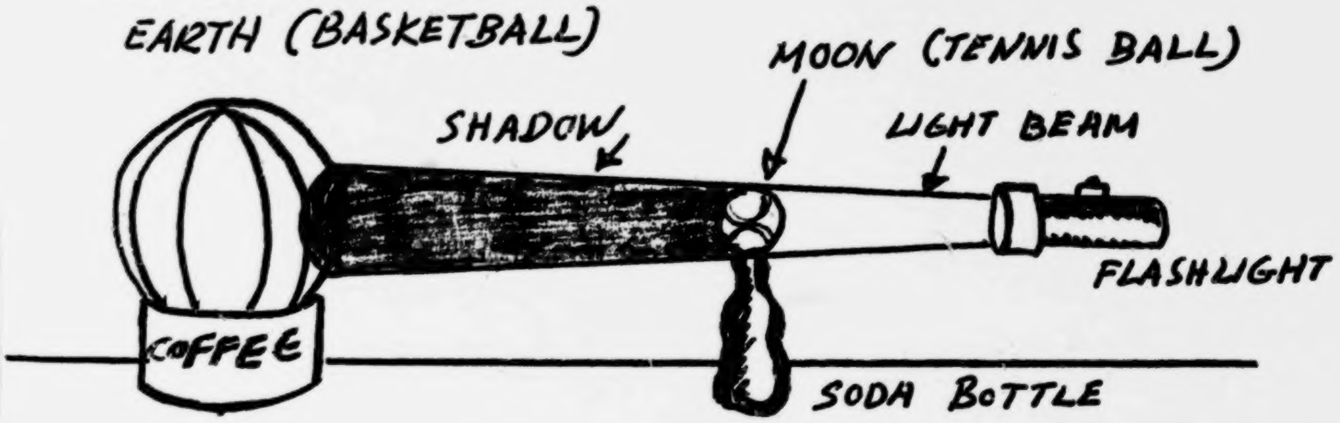
ACTIVITIES RELATED TO SOLAR SYSTEM UNIT

For any one day, demonstrate that the sun is always in the same approximate position in relation to the earth. For example, when we see the sun rise we do not at the end of the day turn in the opposite direction to see the sun set. Because the earth rotates on its axis it is necessary that we turn east to see the setting sun that still is in the same direction as when we saw it rise that morning.

This may be demonstrated with a tiny doll on a rotating ball with some fixed object in the room as the sun.

See sundial and other experiments related to sun. (Activity on pp. 94 and 95)

Eclipse

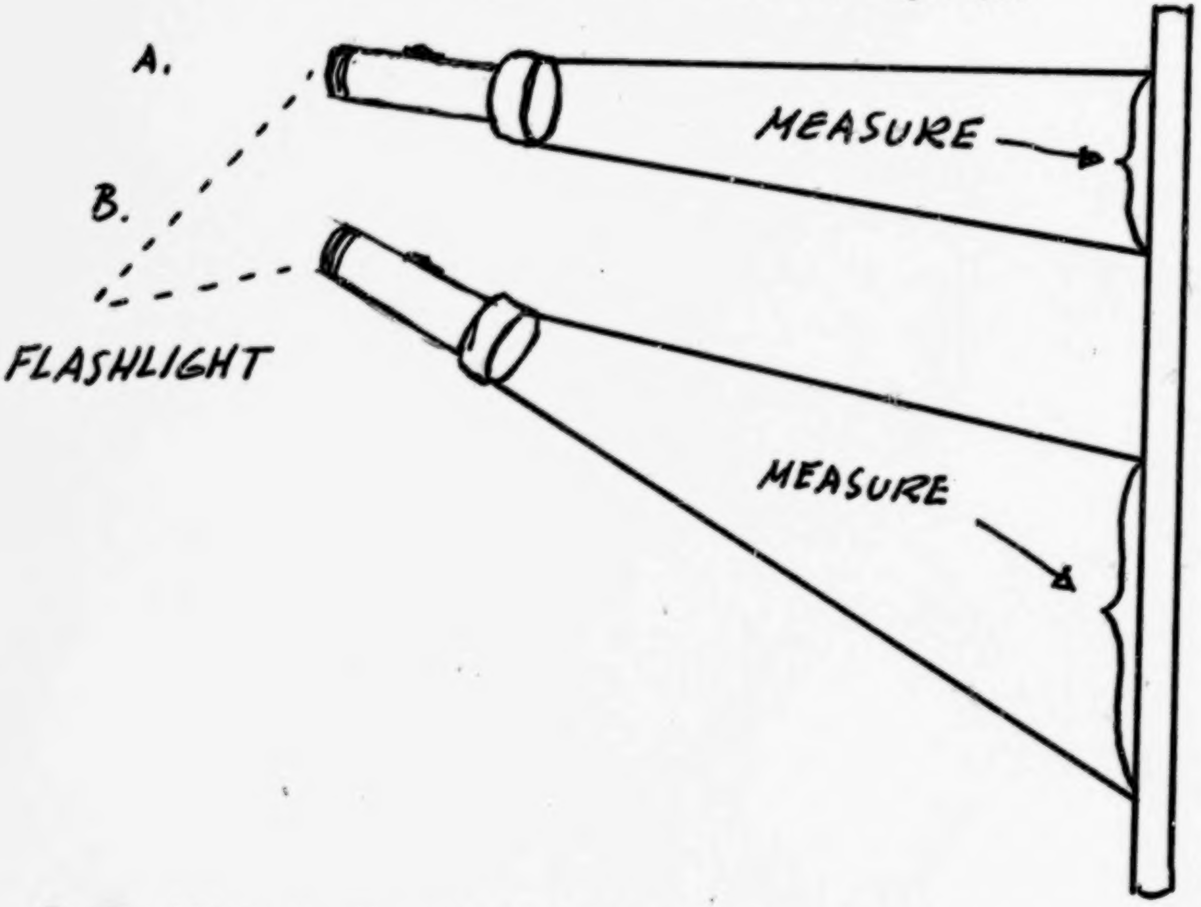


The above materials can be used to demonstrate eclipses of the earth and moon as well as the phases of the moon.

It is also important to show that only one half of a ball can be lighted at a time to demonstrate night and day on the earth.

ACTIVITIES RELATED TO SOLAR SYSTEM UNIT

By means of a flashlight demonstrate how direct rays give more heat and light than indirect rays do.



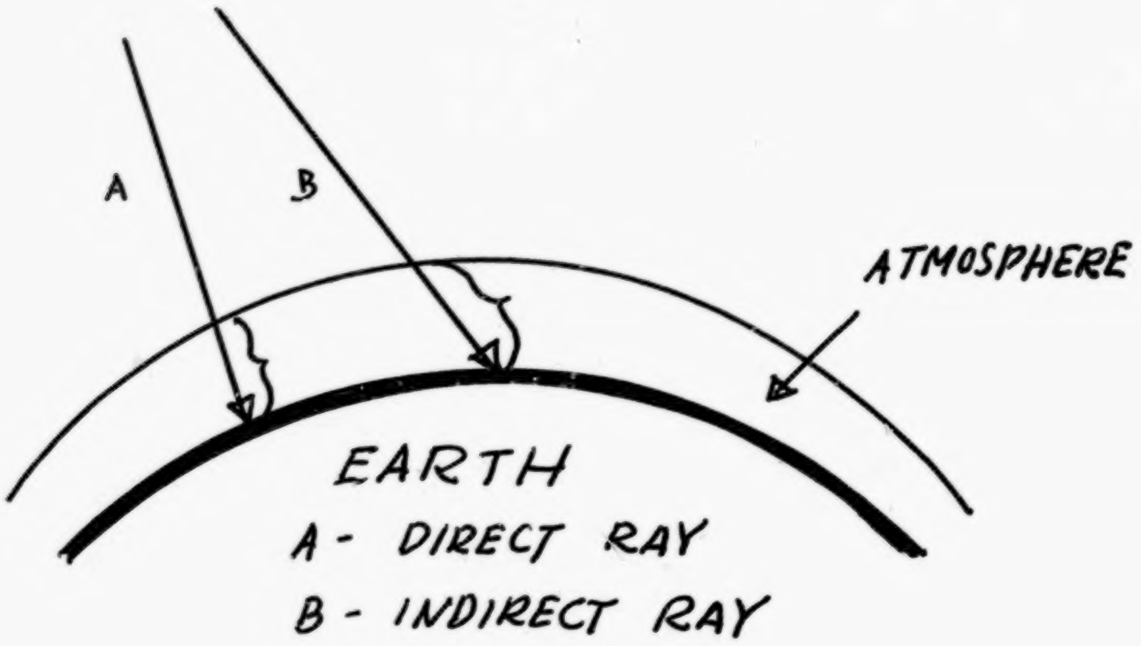
In position A, the flashlight is pointed directly at the board. Measure width of light and mark it on the board.

In position B, the flashlight is held at an angle to give slanting or indirect light rays. Again, mark width of light spread. Note that in position B the same amount of light now must cover a far greater area. Consequently, the light intensity at any single spot is far less than at A.

In the experiment we controlled the light source. In relation to the earth children must understand that the sun as a light source is fixed. Indirect sun rays are caused by the combination of the earth revolving around the sun and the 23½° tilt of the earth's axis to the plane of the earth's orbit around the sun.

ACTIVITIES RELATED TO SOLAR SYSTEM UNIT

It is important to know that there is also considerable loss of the sun's energy due to indirect rays because light at a slant must pass through greater amounts of the atmosphere.



We can comfortably look at the rising and setting sun because the light slants through vast amounts of the atmosphere.

REFERENCES

What Is a Solar System?, Munch, Theodore, Benefic Press, 1959.
Andy's Wonderful Telescope, Schloat, Warren, Scribner, 1958.
The Sun, Zim, Herbert, Morrow, 1953.
Copernicus, Thomas, Henry, Messner Inc., 1960
Isaac Newton, Knight, David, Franklin Watts Inc., 1961
Stars, The How and Why Wonder Book of, Hoss, Norman, Merrill, 1960.

LESSON

TREES

THE TELECAST

A hunt for liquid treasure in the forest

- The tapping of maple trees
- The making of maple syrup

WORDS PERTAINING TO THE UNIT

evaporate
sap
gum
resin

LESSON

TREES

THE TELECAST

Milwaukee Public School children take an active part in assisting with reforestation of our school forest.

WORDS PERTAINING TO THE UNIT

transplant
virgin forest
barren
reforestation

TREES

ACTIVITIES RELATED TO TREE UNIT

Leaf collections

Wood collections

Sketching and/or photographing of trees and parts of trees

Trip to lumber yard

Survey of things around home and school made from wood

Chart and identify trees.

Estimate ages of cut trees (annual rings).

Discover role of dependency of the leaf to the tree. How tree makes use of its leaves.

Find food value of leaves through starch tests.

Tree diary

Map of school grounds showing all trees and location.

REFERENCES

Trees for Tomorrow, Russell, Solveig, Melmont, 1959.
Thanks to Trees, Webber, Irma, W.R. Scott, 1952.

LESSON 19

MARINE AND POND LIFE

THE TELECAST

A trip to a fresh water pond to view a self-sustaining group of plants and animals.

WORDS PERTAINING TO THE UNIT

larvae
nymph
balance of nature
aquatic
habitat
stagnant
life-cycle
food chain

LESSON 20

MARINE AND POND LIFE

THE TELECAST

A presentation of the interrelation of marine animals and their surroundings

WORDS PERTAINING TO THE UNIT

interrelation
crustacean
tentacles
anemone
sea urchin
sea barnacle

LESSON 21

MARINE AND POND LIFE

THE TELECAST

The story of the damage the sea lamprey has done to the fishing industry in the Great Lakes

Scientific methods for the control of this enemy

WORDS PERTAINING TO THE UNIT

predator parasite eel

LESSON 22

MARINE AND POND LIFE

THE TELECAST

A visit to a State Fish Hatchery

WORDS PERTAINING TO THE UNIT

roe
fertilization
gills
fingerlings
dorsal
game fish

MARINE AND POND LIFE

ACTIVITIES RELATED TO MARINE AND POND LIFE UNIT

Hunt for frog eggs in mid-April.

List game and rough fish.

Conservation laws on fishing

History of commercial fishing on the Great Lakes

Story of lamprey

Spawning

Collection of animal and plant pond specimens

Pictorial display of pond community

Census of mammal and bird life directly concerned with pond community.

How to keep an aquarium

Preparation: Layer of coarse sand about one inch deep in the bottom. Add a few rocks. Then plant in the sand a number of plants (found in a nearby stream or purchased in a pet shop). Fill the aquarium 3/4 full of water and allow the water to settle overnight before adding fish and several snails.

How to make a terrarium

One-quart mason jar. In the bottom of the jar put a small handful of pebbles. Then add a handful of sand and a few pieces of charcoal to keep the soil sweet. Next add a layer of good black earth.

Mosses, small shade-loving ferns grow well in a terrarium. Plant them in the jar and then sprinkle the plants until the earth is moist but not soggy.

Punch 4 or 5 nail holes in lid and screw the lid on the jar.

ACTIVITIES RELATED TO MARINE AND POND LIFE UNIT

How to make a Fishscope

Fishscopes are used for underwater observation. Build a wooden box about 12 inches square (or the size of a standard small windowpane) and six to ten inches high. For the bottom,use a piece of glass cut to fit. Cement all joinings carefully with a waterproof caulking compound.

How to make an Algae Net

Algae nets are used for collecting tiny living things of the pond. Drill two holes about one inch apart, two inches from one end of a broom handle. Bend a coat hanger in an oval shape with right angle bends on either end. Insert these right angle tips through the holes on the broom handle and bind with wire.

Attach nylon stocking to the ring with thread (foot end of stocking can be removed and the end tied or sewn together). Heavier wire and heavier mesh cloth may be used to make a net for collecting frogs, etc.

How to prepare a Biome

Biome: A "sealed world" in which specific kinds of plants and animals, living together, show the interdependence of life in a water community.

A wide-mouthed gallon jug, pond water, sand or mud from a pond, algae and weeds, a minnow or goldfish, and an airtight seal for the bottle are needed.

Add sand or soil to a depth of two to three inches. Fill jar to approximately 3/4 with pond water. Place three or four broad-leaved water plants in soil, and add a small bit of algae. When the materials have settled and the water is clear, introduce the small native minnow or goldfish and seal the bottle with wax to make it airtight.

Set the bottle in a well-lighted part of the classroom, but not in direct sunlight. Temperature should not rise much above 70°F.

REFERENCES

In Ponds and Streams, Buck, Margaret, Abingdon, 1955.

Pets from the Pond, Buck, Margaret, Abingdon, 1958.

The Pond Book, Gaul Albro, Coward-McCann, 1955.

Strange Sea Life, Robertson, Gladys, Holt, 1950.

LESSON 23

LIVES OF GREAT SCIENTISTS

THE TELECAST

Children will dramatize the lives of great scientists

LESSON 24

SEMESTER PROJECTS

THE TELECAST

Presentation of children's projects